



PERSUASION

BY

JONATHAN BARNES

THE DOCTOR: SYLVESTER MCCOY
Time traveller.

DR ELIZABETH KLEIN: TRACEY CHILDS
Scientific Adviser — AWOL from UNIT.

WILL ARROWSMITH:
(M, e20s) Klein's callow young assistant.

KURT SCHALK:
Nazi clerk turned scientist.

LUKAS HINTERBERGER:
Assistant and friend to Schalk.

THE SHEPHERD/ BONDSMAN TANGO-VELDT:
Demi-god from another universe./ Hardworking but slightly incompetent employee of the Spivelyn Empire.

THE SHEPHERDESS/ ACQUISITOR PRIME:
Demi-goddess from another universe./ Excitable CEO of the Spivelyn Empire.

CASTA/ THE SYLPH/ KHLECHT VOICE:
(F, e30s) Greek villager./ Airborne computer servant to the Shepherd and Shepherdess./ Irritatingly cheery corporate voice.

Also: **NAZI CROWD.**

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PART ONE

PRE-TITLES:

SCENE 1. EXT. BY THE GATE AT THE END OF ALL THINGS

MUSIC: DRUMS. TRUMPETS. PIPE ORGAN. A SYMPHONY FOR THE BIG CRUNCH.

THE OLD UNIVERSE IS DYING. ALL IS BLACKNESS AS THE LAST OF EXISTENCE CONTRACTS AT A TERRIBLE SPEED TOWARDS NOTHING.

HOWEVER, A GATE IS ABOUT TO OPEN INTO THE UNIVERSE BEYOND, A UNIVERSE WHICH IS DUE TO BE BORN A FRACTION OF A SECOND AFTER THE DEATH OF ITS PREDECESSOR.

ALL LIFE HAS BEEN EXTINGUISHED, SAVE FOR THREE REMAINING INDIVIDUALS: THE AIRBORNE DEMI-GODS THE SHEPHERD AND THE SHEPHERDESS AND THEIR FLOATING COMPUTERISED GUIDE, THE SYLPH.

IN THE GATHERING DARKNESS, THE SYLPH IS WAITING FOR THE SHEPHERD AND THE SHEPHERDESS. WHEN THE SYLPH SPEAKS, HER VOICE HAS SOMETHING OF THE QUALITY OF PLAINSONG.

SYLPH:

My lord and lady! You must hurry! We have but two minutes till universal extinction.

SHEPHERD:

Well met, my gentle lady Shepherdess.

SHEPHERDESS:

Well met, good Shepherd. Now, is all prepared?

SHEPHERD:

Aye. All's in readiness. You have my word.
The Gate will open soon to set us free,
So that we might depart this old and gored,
Weak, worn and falling inward universe.

SHEPHERDESS:

Thou hast done well, my dear and noble friend.

FX: CRACKLE AND ROAR AS A SCHISM — THE GATE — APPEARS IN THE FABRIC OF THE OLD UNIVERSE.

SYLPH:

My lord and lady! The gate doth open! The gate doth open! But it shall not be open long.

SHEPHERDESS:

And yet how often have we done this, friend?
How often have we stood before the Gate
At end of all as an old universe,
So rotted, cankered, full of age, is lost?

SHEPHERD:

"How often?" Now, why ask thou such a thing?
It matters not how oft we stand before
The Gate. We are the gods of old and new.
Our centuries are stones upon the beach.

SHEPHERDESS:

I believe that I have come to envy
Certain of those tiny, speck-like creatures
Who live and breathe and creep and multiply
Upon the worlds of ev'ry universe.
I've jealous grown of their small mayfly lives.
They must more deeply feel than you or I.

SHEPHERD:

My friend, these thoughts are not for thinking now.

SYLPH:

My lord and lady! The end approaches! We have but one minute
till universal extinction. We must pass at once into the gate!

SHEPHERDESS:

But there are tender words which I must share.

SHEPHERD:

This sentiment of yours is most unlike
The Shepherdess whose wisdom and cool art
Hath overseen and judged a billion worlds.
The Gate is closing and we must pass through.
In this we will not merely save ourselves
But all the denizens as yet unborn,
Undreamed of, in that fledgling paradise.
They are our sheep and our good counsel need.

SYLPH:

My Lord! My Lady! The Gate doth start to close. We must pass
through. There are just thirty seconds till the end of all
things.

SHEPHERD:

My lady, list! The Sylph doth urge our flight.

SYLPH:

(REALLY FRANTIC NOW) Twenty-five seconds till the end of all
things! Twenty-four seconds! Twenty-three- [seconds!]

TIME HAS BEEN STOPPED. BY MENTAL ENERGY ALONE, THE SHEPHERDESS IS HOLDING BACK THE DESTRUCTION OF THE OLD UNIVERSE.

LIKE A STUCK RECORD, THE SYLPH, HELD IN STASIS, REPEATS THE SAME PHRASE OVER AND OVER.

SYLPH:

Twenty-three-
Twenty-three-
Twenty-three-
[Twenty-three-]

SHEPHERDESS:

Now, hush, my Sylph.

THE SYLPH FALLS SILENT. NO AMBIENT NOISE.

SHEPHERD:

What marvel hast thou wrought?

SHEPHERDESS:

Time's halted with imagination's pow'r.

SHEPHERD:

But thou shouldst not have thwarted nature so.

SHEPHERDESS:

I mean to tell thee this, my gentle friend:
I have come to know that I do love thee.

SHEPHERD:

My lady!

SHEPHERDESS:

But dost thou not think the same?

SHEPHERD:

Long I have dreamed of those words that you spoke.

SHEPHERDESS:

Your affirmation fills me with great joy.

SHEPHERD:

My love.

SHEPHERDESS:

It is as though we've sloughed our skins,
And our true selves reveal'd.

SHEPHERD:

And yet, my love,
Thy spell decays. The dark draws near. The Gate
Doth close. And we, my Shepherdess, are lost.

FX: WITH A WHOOSH, TIME STARTS AGAIN. THE SYLPH RECOVERS.

SYLPH:

My lord! My lady! We have but seconds till the end arrives!

SHEPHERDESS:

Pray take my hand. We have no time to chart
Our course. And so unguided must we pass
The Gate into the formless void beyond.

SYLPH:

Fly! Fly! The end is come!

SHEPHERDESS:

This ancient universe hath almost died.

SHEPHERD:

Yet with new love into the next we glide.

FX: THE SHEPHERD, THE SHEPHERDESS AND THE SYLPH PASS THROUGH
THE GATE.

FX: THE GATE CLOSES AND THE OLD UNIVERSE FINALLY DIES.

FOR A MOMENT THERE IS ONLY SILENCE.

THEN: TITLE MUSIC

SCENE 2. INT. PUB — LONDON, 1990

WILL ARROWSMITH IS RETURNING FROM THE CROWDED BAR WITH A DRINK IN EACH HAND. ELIZABETH KLEIN IS WAITING FOR HIM AT A SMALL TABLE. WILL REACHES HER, PASSES HER ONE OF THE DRINKS AND TAKES A SEAT.

WILL:

There we go, Dr Klein. One white wine spritzer.

KLEIN:

Thank you, Will. And what are you drinking?

WILL:

It's a pint of something called "Lusty Pikeman". I admit it: I was taken with the title.

KLEIN:

I thought you weren't going to have anything alcoholic?

WILL:

It wasn't planned. I did order a lemonade but the barman gave me such a dirty look when I asked that I... buckled. Peer pressure, I suppose. If one considers a very large man with a shaved head and a lot of tattoos one's peer. I don't know. Was that rude? It wasn't supposed to be rude. (FX: PUSHES PINT ASIDE) I'll just leave it, I think. (BEAT) Anyway.

KLEIN:

Anyway.

WILL:

You wanted a word?

KLEIN:

Now, it's nothing to be alarmed about.

WILL:

Ah. When you say "nothing to be alarmed about" do you in fact mean "something to be really quite alarmed about"?

KLEIN:

Not at all. It's not a formal meeting. Not as such.

WILL:

Right. (BEAT) Actually, if it's all the same to you, could I record it anyway?

KLEIN:

Now, why on earth would you want to do that?

WILL:

Well. You know. So I can have a record of it. See if I can't work out where I'm going wrong.

KLEIN:

As I said, this isn't a formal meeting.

WILL:

Forgive me, ma'am, but it does sound a little like a formal meeting to me.

KLEIN:

Fine. Be my guest. Record whatever you like.

WILL:

Thanks. I'll use my regular Dictaphone.

KLEIN:

I have to say: that Dictaphone has won you few friends.

WILL:

Really? Why's that?

KLEIN:

If you need to ask...

WILL TAKES A DICTAPHONE FROM HIS POCKET, LAYS IT ON THE TABLE BEFORE THEM AND PRESSES RECORD. HE SPEAKS INTO IT.

WILL:

(TO DICTAPHONE) Recording. Recording. One two three. These are the audio minutes of a meeting held in the Huntsman pub in Clapham Junction at eighteen hundred hours on the twenty-seventh of September. Present are Science Officer Elizabeth Klein (Ph.D) and Junior Science Officer William Arrowsmith.
(BEAT) There.

KLEIN:

Right. OK. It has been put to me in the past that I can be too formal in my manner. The word "frosty" has been used. As has "aloof". As has "unapproachable".

WILL:

I find that hard to believe.

KLEIN:

So I thought we'd have this conversation out of the office. In more relaxed surroundings.

WILL:

Good idea. You can't beat a bit of team bonding.

KLEIN:

This is not intended as a review of your performance, let alone a disciplinary. Though officially, you are still on probation, of course.

WILL:

Oh, I'm quite aware of that. The sooner I get to become a fully-fledged member of staff, the better.

KLEIN:

And that's what I wanted to talk to you about.

WILL:

You're not happy with my work?

KLEIN:

Your theoretical work is excellent. Your papers are superbly researched. Your knowledge is extensive. At times, you're a positive databank. Yet your practical contributions... Your work in the field...

WILL:

I am trying, Dr Klein.

KLEIN:

I know. But I don't suppose I really have to mention the debacle in Bangalore? The beached Temperon at Yarmouth Pier? The heat vampire who, thanks to your inaction, is still at large in Mexico City?

WILL:

I am learning. From all my mistakes.

KLEIN:

I know. I know you're doing your best. It just occurred to me that I ought to have a friendly word with you. Our organisation is very large. You don't have to work in the field. There are research posts. Desk jobs which might be more suited to your particular skills. (BEAT) I'm sorry, Mr Arrowsmith. (BEAT) I am trying to help. (BEAT) I know this must be disappointing but, really, I think you could at least show some sign that you're listening to me.

WILL:

Sorry. I didn't mean to be rude. Don't turn around, but I think he's here. Watching us from over by the bar.

KLEIN:

Who's here? Who's watching us?

WILL:

You know who, Dr Klein. *Him*.

KLEIN:

(BEAT) Which version?

WILL:

The little one. With the straw hat.

KLEIN:

The umbrella man.

WILL:

According to everything we have on file, he's generally considered the most dangerous of them. Would you agree with that?

KLEIN:

No comment. But what's he doing here?

WILL:

Could be a coincidence.

KLEIN:

Where he's concerned, there's no such thing.

FX: BARSTOOL PUSHED ASIDE, OFF.

WILL:

Right. He's standing up.

FX: OFF, DOCTOR BEGINS TO WALK TO DOOR THROUGH:

KLEIN:

Is he coming over?

WILL:

No. No. He's turning away. (FX: OFF, DOCTOR PULLS OPEN DOOR AND EXITS. DOOR SWINGS SHUT) He's leaving.

KLEIN:

I'm going to follow him. His being back means serious trouble.

WILL:

I want to go with you. I want to meet him.

KLEIN:

No. You report in. Tell them we've got a new blue box incident underway. Can you do that?

WILL:

Of course, but I'd rather come [with you]

KLEIN:

I think we've established you're not a field man, Will. So I'm giving you a direct order. Understood?

WILL:

Understood.

KLEIN:

I'm going after him. (BEAT) You can turn that thing off now. And wipe the tape.

FX: KLEIN GETS UP AND STRIDES TOWARDS THE DOOR.

WILL:

Goodbye, Dr Klein!

WILL WAITS UNTIL SHE LEAVES. THEN HE PICKS UP THE DICTAPHONE AND SPEAKS HURRIEDLY INTO IT.

WILL:

(TO DICTAPHONE) Klein has left the building. (BEAT) And I've taken an executive decision to disobey my orders and follow her. Show her what I can *really* do in the field. (STARSTRUCK) Besides — that was him. The Umbrella Man. The Doctor!

SCENE 3. EXT. STREET

FX: RAIN. FOOTSTEPS. THE DOCTOR HURRIES DOWN THE STREET. KLEIN FOLLOWS.

KLEIN:

Doctor! Doctor, wait!

THE DOCTOR HURRIES ON.

KLEIN:

Doctor! Slow down!

THE DOCTOR SHOWS NO SIGN THAT HE HAS HEARD HER.

KLEIN:

Curse the man.

SHE HURRIES AFTER HIM.

SCENE 4. EXT. PUB

FX: RAIN.

WILL EMERGES FROM THE PUB, SPEAKING EXCITEDLY INTO HIS
DICTAPHONE.

WILL:

(TO DICTAPHONE) This is Will Arrowsmith in pursuit of Elizabeth Klein who is herself in pursuit of a person whom I think we're able to identify, pretty conclusively, as our former scientific advisor. I'm going after them.

FX: TAPE CLICKS OFF.

SCENE 5. EXT. FURTHER ALONG STREET

A MOMENT'S SILENCE, THEN RECORDING RECOMMENCES.

WILL:

(TO DICTAPHONE) Arrowsmith here. We've been walking for about ten minutes, but at least it's stopped raining. We've left the high street and we're heading up Lavender Hill. For a moment I thought we were going towards the station but no, we just kept on walking. So far I've not been spotted.

THE MACHINE IS SWITCHED OFF. A MOMENT'S SILENCE, THEN...

SCENE 6. EXT. BY BATTERSEA ARTS CENTRE

THE MACHINE IS SWITCHED ON AGAIN.

WILL:

(TO DICTAPHONE) Right. We're by the Battersea Arts Centre (of all places) where we seem to have come to a halt. And I've just seen why. The TARDIS is here. I'd have thought it's pretty unignorable but people seem to be passing by without giving it a second glance. It's wonderful to finally see it for myself. The Doctor's gone inside and Klein has followed. The door's been left ajar. I hardly dare approach it.

FX: WILL WALKS UP TO THE TARDIS AND REACHES OUT TO TOUCH THE EXTERIOR.

WILL:

Oh. Oh, the stories are true. It really does feel... alive.

SCENE 7. INT. TARDIS – CONTROL ROOM

FX: KLEIN WALKING AROUND CONSOLE, CALLING OUT.

KLEIN:

Doctor? Doctor? I know you're here, in your Ship. (BEAT) Where are you hiding?

FX: SHE LEAVES THE CONTROL ROOM AND WALKS FURTHER INTO THE TARDIS.

SCENE 8. EXT. BY BATTERSEA ARTS CENTRE

WILL:

(TO DICTAPHONE) I know this is in direct contravention of my orders but I hope it will show some real initiative on my part. I'm going in.

FX: HE OPENS THE DOOR AND WALKS INSIDE, INTO...

SCENE 9. INT. TARDIS – CONTROL ROOM

WILL:

(TO DICTAPHONE) Ah. Right. This is a later version of the flight deck so it's all very Victorian. Well, pseudo-Victorian. Inspired by *The Time Machine* but rather more by the film version, I'd have said, than by the actual book. No sign of Dr Klein. Nor of our erstwhile Scientific Advisor. I suppose I should go back now. I ought to make my report. But I can't help myself. I think I'm going to go further in.

FX: THE DOORS SLAM SHUT

WILL:

(TO DICTAPHONE) And since the doors have just slammed shut it's not like I have much choice.

TENTATIVELY, HE WALKS THROUGH THE CONSOLE ROOM AND INTO THE TARDIS.

FX: THE TIME ROTOR STARTS TO RISE AND FALL. THE TARDIS STARTS TO DEMATERIALISE.

SCENE 10. INT. TARDIS – STAR CHAMBER

KLEIN ENTERS A HUGE ROOM WITH A GLASS WALL WHICH LOOKS OUT, IN THE MANNER OF AN AQUARIUM, ONTO A GREAT SEA OF STARS.

THE DOCTOR IS STANDING BEFORE THE GLASS, WATCHING.

KLEIN:

(WALKING UP) At last. There you are.

DOCTOR:

Hello, Elizabeth.

KLEIN:

What is this place?

DOCTOR:

I call it the Star Chamber.

KLEIN:

That's uncharacteristically literal of you. (BEAT) What am I looking at here?

DOCTOR:

A minor galaxy from the Tier of Ragged Restoration, out towards the universal core. It was under threat from an insatiable intelligent virus. So I materialised my Ship around the stars and prevented their destruction.

KLEIN:

You keep an entire galaxy in one room in your TARDIS?

DOCTOR:

At the moment, yes, I do.

KLEIN:

Is it safe?

DOCTOR:

From here, behind the glass. Perfectly. (BEAT) Probably.

KLEIN:

I've some questions to ask you.

DOCTOR:

You sound stressed, Elizabeth. You really ought to spend more time like this. Like me. Just gazing at the stars. It gives one a tremendous sense of perspective.

KLEIN:

What were you doing in London? Why were you spying on me?

DOCTOR:

Spying? I just didn't want to intrude.

KLEIN:

But if you're here... that means bad news, doesn't it?

DOCTOR:

You know, I'm really not used to this reaction when I drop in unannounced on old friends. They're usually overjoyed to see me. (BEAT) Well, most of them. (BEAT) Some of them.

KLEIN:

You're being evasive.

DOCTOR:

Evasive? Does that really sound like me?

KLEIN:

Yes.

DOCTOR:

The truth is I only dropped by to see that you were well and thriving. You have my old job, after all. I never expected you to come after me. Never *dreamed* you'd follow me into the TARDIS.

KLEIN:

You were only dropping by? You've not brought any extra-dimensional horrors with you?

DOCTOR:

Not this time. (BEAT) But seeing as you're here, why not join me on a trip or two?

KLEIN:

You have no companion at present?

DOCTOR:

Not at present.

KLEIN:

Where's Raine?

DOCTOR:

She is... elsewhere. I'm quite alone. So how about it? A quick sprint about the universe?

KLEIN:

I have responsibilities, Doctor. I can't just take off on some intergalactic jaunt.

DOCTOR:

Ah. Then I rather think I owe you an apology.

KLEIN:

Why?

DOCTOR:

Because the TARDIS has been in flight for the past five minutes.

SCENE 11. INT. TARDIS – A LONG, EMPTY CORRIDOR

THE DICTAPHONE IS SWITCHED ON AGAIN.

WILL:

(TO DICTAPHONE) I think the Ship might be moving. It's very strange. There's the sensation of flight but not in the same way you'd feel it in a car or a plane. I suppose it has to do with the nature of whatever it is we're passing through. My heart rate has increased and I've started to perspire. I admit I didn't expect to find this so alarming. I've already passed numerous peculiar rooms full of the most bizarre and unexpected things. I've seen cupboards the size of cathedrals and what I think must have been a fridge-freezer full of vegetarian food which extended as far as the eye could see. There are libraries stacked with impossible books. A cinema showing films in *five* dimensions. Though I've yet to see the slightest sign of the Doctor or Klein. Somehow, being here, it feels more like stepping into a man's mind than into a real place. OK. I'm going to try another door.

WILL OPENS THE DOOR AND STEPS GINGERLY INTO...

SCENE 12. INT. TARDIS – JUNGLE ROOM [CONTINUOUS]

... WHAT APPEARS TO BE A DENSE PATCH OF JUNGLE.

FX: JUNGLE SOUNDS!

WILL:

(TO DICTAPHONE) This is really very odd.

WILL MOVES FURTHER INTO THE ROOM.

WILL:

(TO DICTAPHONE) I think I'm probably slightly afraid now.

FX: THE SLITHERING HOWL OF AN ALIEN SLOTH.

WILL:

(TO DICTAPHONE, HOARSE, BLAIR WITCH STYLE WHISPER) And I think there might be something in here with me.

SCENE 13. INT. TARDIS – STAR CHAMBER

KLEIN:

Have you kidnapped me?!

DOCTOR:

Of course not. What a ridiculous suggestion. Am I the sort of person who goes around kidnapping people? Is that really my modus operandi?

KLEIN:

You lured me aboard your Ship, then you took off without my consent!

DOCTOR:

The dematerialisation was not of my doing. You know how temperamental the TARDIS can be. Since her refit she's grown positively mercurial.

KLEIN:

You should take me back at once.

DOCTOR:

'Should', Elizabeth? You don't sound sure. (BEAT) Admit it, you're curious. You wonder what will be on the other side of the doors when my TARDIS lands.

KLEIN:

(WAVERING) I don't deny I feel a certain, natural level of curiosity.

FX: DISTANTLY – THE TARDIS MATERIALISES.

DOCTOR:

Ah. And there we are. The TARDIS has materialised. It can only have been a short hop. Won't you accompany me to the console room, to see where we've ended up? (BEAT) Surely you want to know?

KLEIN:

Well, I suppose –

DOCTOR:

You're like me, aren't you? You always want to know.

SCENE 14. INT. LARGE BARREL ON SEA

WILL IS IN ANOTHER IMPOSSIBLE ROOM IN THE TARDIS. IT LOOKS LIKE A ROOM TO HIM BUT IT IS IN FACT A LARGE WOODEN BARREL ADrift ON AN OCEAN CONTAINED WITHIN THE TARDIS. WILL DOESN'T KNOW IT YET, BUT HE'S ONLY A FEW FEET FROM SHIPWRECK.

THE DICTAPHONE IS SWITCHED ON AGAIN.

WILL:

(TO DICTAPHONE) Right. I'm in a small oval room which seems to be made entirely of wood. It sounds absurd but I think whatever I'm in is actually floating on water somehow. It's as though we've gone to sea. I've not got the faintest idea how or where or (exactly what)-

FX: THE WOODEN BARREL CRASHES ONTO SIDE OF JETTY AND BREAKS UP. WATER POURS IN.

WILL:

(YELPS AND SHRIEKS IN DISBELIEF)

SCENE 15. INT. TARDIS – CONTROL ROOM

FX: THE DOCTOR IS ATTENDING TO THE TARDIS, TAKING READINGS AND FLIPPING SWITCHES.

KLEIN:

So? Where are we?

DOCTOR:

The outskirts of Düsseldorf, Germany, May 1945.

KLEIN:

Düsseldorf?!

KLEIN:

Just one month after the city was liberated by American forces. By the view from outside, we're somewhere underground. It all seems terribly quiet. Shall we take a stroll?

KLEIN:

You're quite sure the TARDIS has brought us here of her own volition?

DOCTOR:

From time to time she has these little whims.

KLEIN:

And you played no part in it?

DOCTOR:

How could I have done? You know me. I've never really been able to control my Ship. She's always had a mind of her own.

FX: THE TARDIS DOORS OPEN, SEEMINGLY OF THEIR OWN VOLITION.

DOCTOR:

You see? Even the doors boss me around.

FX: THE DOCTOR WALKS ACROSS THE CONSOLE ROOM TO THE DOORS. HE PAUSES. TURNS BACK.

DOCTOR:

Coming?

SCENE 16. INT. TARDIS – ANOTHER LONG CORRIDOR

SODDEN WILL WALKING. SQUELCHING, DRIPPING FOOTSTEPS. THE DICTAPHONE IS SWITCHED ON AGAIN.

WILL:

(TO DICTAPHONE) I can't say this has been the easiest day. But I shan't forget it in a hurry. I suppose I was lucky to crash into that jetty. I've found my way back to the central corridor now and it looks very much as though we've landed. The Doctor and Klein must be somewhere nearby.

SCENE 17. INT. LARGE, HANGAR-LIKE AREA IN UNDERGROUND BASE

KLEIN:

(WALKING TO STOP) Where are we, Doctor?

DOCTOR:

You tell me.

KLEIN:

You expect me to recognise this place?

DOCTOR:

I expect you to observe. I expect you to deduce.

KLEIN:

Well, you were right. We are underground. Some sort of scientific establishment, I think.

DOCTOR:

Very good.

KLEIN:

German, of course. It seems badly damaged. Deserted so I'd say it was evacuated. And it must have been ransacked. Judging from all this ash that's underfoot they tried to torch the place. Looters, do you think?

DOCTOR:

Looters? Or liberators? Heroes or opportunists? Who can say? It's history who chooses. And she's a most unreliable judge.

KLEIN:

What are you talking about?

DOCTOR:

The question is: was the looting random or did it have a purpose? This is Europe after the war, remember. The victors are doing everything they can to acquire the secrets of those who lost.

KLEIN:

Scientific secrets, you mean?

DOCTOR:

All of the Allies – British, American, Russian alike – are engaged in a sordid competition to secure the greatest minds in Nazi Germany for themselves.

KLEIN:

You think that's what's happened here? Some sort of raid for tech and knowledge?

DOCTOR:

Oh, I've no idea. Ignore me. I'm just thinking aloud.

KLEIN:

It's a plausible enough hypothesis. If it hadn't been for Nazi science, America wouldn't have won the moon race.

DOCTOR:

And didn't Wernher have trouble with the prototype?

KLEIN:

I suppose you were there.

DOCTOR:

I will be.

KLEIN:

Doctor?

DOCTOR?

Hmm?

KLEIN:

What's that? Someone's daubed something on the wall.

FX: KLEIN WALKS OVER TO THE FAR SIDE OF THE HANGAR TO EXAMINE THE FAR WALL MORE CLOSELY. THE DOCTOR FOLLOWS.

KLEIN:

It says "Struwwelpeter". That's a German word. Shouldn't the TARDIS have translated it?

DOCTOR:

As I said. She's in a whimsical temper. But you evidently recognise the phrase.

KLEIN:

Yes. It means "Shockheaded Peter". From a book by Heinrich Hoffman. A cautionary tale for children about a boy who wouldn't cut his hair or trim his nails. He becomes a kind of monster. My mother read it to me when I was small.

DOCTOR:

Did she now? We tell our children such strange stories.

KLEIN:

My parents were German, you know. They brought their stories with them. They came over after the war. It can't have been easy for them.

DOCTOR:

No, it wasn't. But they were brave people. Mutte and Ralf.

KLEIN:

(SHARPLY) How do you know my parents' names?

DOCTOR:

Oh, I'm the umbrella man... remember?

KLEIN:

So you have been checking up on me. Creepy, Doctor. Decidedly creepy.

DOCTOR:

You were telling me about "Struwwelpeter".

KLEIN:

I haven't thought about it in years. What's it doing here?

DOCTOR:

I've not the slightest notion.

KLEIN:

Oh, so this is another coincidence? Like the TARDIS bringing me to this country, in this time?

DOCTOR:

Coincidences in the universe are like confetti at a wedding. Now shall we go on? I usually find that exploration leads to answers. Of one kind or another.

KLEIN:

Yes, I should very much like some answers.

DOCTOR:

After you, then, Elizabeth.

KLEIN:

(RESIGNED) Fine, Doctor. Fine.

FX: THE DOCTOR AND KLEIN WALK ON.

SCENE 18. INT. TARDIS – CONTROL ROOM

THE DICTAPHONE IS TURNED BACK ON AGAIN.

WILL:

(TO DICTAPHONE) Right. Back in the control room. Hallelujah. Only it's empty. The logical conclusion is that the Doctor and Klein have gone outside the TARDIS, wherever that [may be]

FX: DOORS OPEN THEMSELVES, JUST OFF.

WILL:

Ah. This might be them now.

FX: WALKS FORWARD TO DOORS, POKES HEAD OUT. CROSS TO:

SCENE 19. INT. LARGE, HANGAR-LIKE AREA IN UNDERGROUND BASE

WILL:

Doctor? Dr Klein? Hello?

(BEAT)

WILL:

(INTO DICTAPHONE) No, no sign. In that case, I'm left with two choices. The first is to remain in the TARDIS, in relative safety. The other is to go out. Into the field. (BEAT) Wish me luck.

HE TURNS THE DICTAPHONE OFF.

FX: WILL WALKS AWAY.

SCENE 20. INT. RANSACKED LIBRARY IN UNDERGROUND BASE

FX: DOCTOR POKING UMBRELLA IN PILES OF BOOKS ON FLOOR

DOCTOR:

I wonder, was this a library?

KLEIN:

There's that word again. Daubed on the wall. "Struwwelpeter".

DOCTOR:

"Just look at him! there he stands,
With his nasty hair and hands.
See! his nails are never cut;
They are grimed as black as soot;
And the sloven, I declare,
Never once has combed his hair;
Anything to me is sweeter
Than to see... *Struwwelpeter*."

KLEIN:

That's it! That's just how the poem goes. (BEAT) But why on earth have you memorised it?

DOCTOR:

I didn't know I had. No idea where it came from. It just popped into my head.

KLEIN:

I don't like seeing that word up there somehow. Not in this place. It seems, I don't know. It seems... ominous.

SCENE 21. INT. GLOOMY DEAD-END CORRIDOR IN UNDERGROUND BASE

AT THE END OF A LONG CORRIDOR, IN A SECRET COMPARTMENT,
HINTERBERGER IS WAITING.

FROM HINTERBERGER'S POINT OF VIEW, WE HEAR WILL APPROACH.

HINTERBERGER:

(HOARSE AND PANICKED BREATHING)

WILL:

(BEYOND PANEL, CALLING OUT, APPROACHING) Doctor? Dr Klein? I'm very sorry, but it's Will Arrowsmith here!

FX: A HIDDEN PANEL IN THE WALL SLIDES BACK AND HINTERBERGER EMERGES, SHAKING WITH RAGE.

HINTERBERGER:

Get out! Go away! Leave!

WILL:

(SURPRISED) Aagh! (BEAT) You really scared me, jumping out of the wall like that. —

HINTERBERGER:

Why have you come back here? Why do you people persist on coming back? He's not here anymore. You understand me? He has gone.

WILL:

Sorry. I don't mean to intrude. I'm looking for a couple of friends. Well, I say friends. One's more of a colleague. The other I've never met before today. Though I've read a lot about him.

HINTERBERGER:

Who are you? Where are you from?

WILL:

My name's William Arrowsmith. People generally call me Will.

HINTERBERGER:

You are English?

WILL:

Yes. And from the look of this place you're presumably German. Now, no doubt you're wondering exactly how it is that we can understand one another. I have a little of your language but not nearly enough to approach this level of fluency. No, what it is is the telepathic circuits of the TARDIS which enable us both to (understand one another)–

HINTERBERGER:

Enough of this gibbering!

WILL:

Sorry, was I gibbering? It's just me in the field, being rubbish. Or so I'm told.

HINTERBERGER:

Be quiet! You should not be here. He's gone. You understand me? He is gone.

WILL:

Well, I'm terribly sorry. I didn't mean to cause offence. I'd just like to find my friends and leave.

HINTERBERGER:

Oh yes. Yes. You will leave. You shall go where many others have gone before you. Into the cool embrace of death!

FX: HINTERBERGER PULLS OUT A GUN AND TAKES THE SAFETY CATCH OFF.

WILL:

Oh no. Really?!

SCENE 22. INT. RUINED LABORATORY FURTHER INTO COMPLEX

DOXTOR AND KLEIN WALK IN, CRUNCHING OVER BROKEN GLASS.

KLEIN:

Looks like a laboratory of some sort. Or at least, it was.

DOCTOR:

Yes. Whoever ransacked it did a decent job.

KLEIN:

They laid fires in here, judging by this ash. They were thorough. The whole place is just... torn up.

DOCTOR:

Yes. I wonder what they were searching for. (BEAT) Or who.

KLEIN:

There's something I'm missing in all this, isn't there?

DOCTOR:

I shouldn't have thought so. You're usually very perceptive.

KLEIN:

Right. Well, if there's nothing else, we'll just go home then, shall we?

DOCTOR:

(TOO QUICKLY) No. Not just yet.

KLEIN:

Why? There doesn't seem to be anything to see.

DOCTOR:

Don't you want to discover what happened? Don't you want to find out who daubed those words on the walls? Don't you want to know what went on here?

KLEIN:

I'm not certain that I do.

DOCTOR:

But there are so many questions. What was the nature of their experiments? What were they trying to achieve? And why were they drinking milk out of test tubes?

KLEIN:

What?

DOCTOR:

I do believe that's milk over there. It certainly looks like milk. Though in a laboratory like this you never can tell.

FX: THE DOCTOR WALKS TO A NEARBY BENCH, PICKS UP A TEST TUBE OF MILK AND SNIFFS.

DOCTOR:

Definitely milk. (BEAT) And definitely rancid too.

KLEIN:

Does any of it really matter? The place is obviously completely abandoned. It seems clear to me that we're the only people [here.]

FX: BANG! IN THE DISTANCE WE HEAR A GUNSHOT.

DOCTOR:

You were saying?

KLEIN:

(GOING BACK TO DOOR) Come on, then. —

DOCTOR:

You're running towards a gunshot?

KLEIN:

You were right, Doctor. I am like you. I always have to know.

FX: BOTH EXIT.

SCENE 23. INT. GLOOMY DEAD-END CORRIDOR IN UNDERGROUND BASE

WILL:

Please. Put down the gun. I'm sure it going off like that was just an unfortunate mistake.

HINTERBERGER:

No mistake. You leave now. Or the next time I will aim for your heart.

WILL:

Why? Why would you want to kill me?

HINTERBERGER:

I'm... trying to do the right thing. I have always tried to do the right thing. It wasn't supposed to end like this. Not in such confusion! We were all so certain once. As the Führer was also...

FX: THE DOCTOR AND KLEIN HAVE ARRIVED. THE DOCTOR STRIDES TOWARDS HINTERBERGER. KLEIN, MORE CAUTIOUS, HANGS BACK.

DOCTOR:

Your Führer is dead. Your dreams of conquest have come to nothing. And your empire lies in tatters.

HINTERBERGER:

Who are you? Keep back. All of you.

KLEIN:

Will? What on earth are you doing here?

WILL:

I'm showing initiative, ma'am. In the field. (HE CRUMPLES) I can explain.

KLEIN:

You're going to have to.

DOCTOR:

(TO HINTERBERGER) You're quite alone here, aren't you? The war's over and you've been left behind. Hiding like a rat. But you can't skulk forever. You know in your heart the time has come to give yourself up.

HINTERBERGER:

No! I won't let you take me away! I'll shoot every one of you first! I will! Don't push me to it!

KLEIN:

Doctor. Will. You should back away.

DOCTOR:

I know what I'm doing. (TO HINTERBERGER) Mein Herr, we've not come to hurt you or take you away. We're here to help.

HINTERBERGER:

Wait. You. The Fräulein in the shadows. Step forward. Step forward, I say!

KLEIN:

I presume you're referring to me.

FX: KLEIN WALKS TOWARDS HINTERBERGER.

HINTERBERGER:

Am I dreaming? Is it really you, returned? Oh, but how glorious it is to see you again!

FX: HINTERBERGER LAYS HIS GUN UPON THE GROUND.

HINTERBERGER:

Here. Take my gun. I lay it gladly before you.

KLEIN:

Doctor?

DOCTOR:

(MOCK-INNOCENT) Klein?

KLEIN:

You need to explain exactly what's going on. Right! Now!

MUSIC: CLOSING THEME CRASHES IN!

END OF PART ONE

PART TWO

(PRE-TITLES:)

SCENE 24. EXT. HIGH IN THE SKY ABOVE BERLIN, 1939

THE SHEPHERD, THE SHEPHERDESS AND THE SYLPH MATERIALISE IN THE NEW UNIVERSE, HANGING IN MID-AIR, BESIDE THE CLOUDS. HOWEVER, THEY HAVE ARRIVED TOO LATE.

SYLPH:

My lord! My lady! We have arrived in the new universe. Yet I fear, I fear, we are too late.

SHEPHERD:

My love? My Shepherdess?

SHEPHERDESS:

My gentle lord?

SHEPHERD:

What wretched place is this? What ruined world?
'Tis not as any newborn plane should be.

SHEPHERDESS:

I fear the fault is mine, my noble Lord.
For I didst make us tarry at the end.
I could not stem the voicing of my heart
And feared that should we pass into the Gate,
We both would altered be and so forget.

SHEPHERD:

Thou needst not claim the fault, my tender one.
Friend Sylph! Speak truth. What is this wretched place?

SYLPH:

We have arrived too late, my noble lord. We waited too long by the Gate. And so we have emerged millennia after our intended point of entry.

SHEPHERDESS:

Sweet Sylph. You sound forlorn. This place doth seem
To fill thee up with dolour and with grief.

SYLPH:

My lady, I ought not to possess emotion, being made as I am from lightning and air and living metal. Yet my gleaming heart doth sicken at the sight. This is not a world which was meant to be. Without your counsel this universe hath fallen into ruin.

SHEPHERD:

Pray, gentle Sylph. Thou must not say 'tis so.
We'll heal this place. Show wisdom. Bring it light.

SYLPH:

I fear you are too late, my noble lord. I was not meant to live
in such a world as this. So it is with sorrow that I choose the
balm of death above this barren plane.

SHEPHERDESS:

No, no, sweet Sylph. I order thee to stay.

SYLPH:

My choice is made. I have sent instructions to the engine which
is within me to commence my self-destruction.

SHEPHERD:

Please, our sweet Sylph!

SHEPHERDESS:

We beg you. Leave us not.

SYLPH:

I am sorry, my lady. I am sorry, my lord. The order has been
given. It cannot be rescinded. And so, farewell.

FX: THE SYLPH EXPLODES, BURNING UP FROM THE INSIDE.

SHEPHERD:

We may yet come to understand his act.

SHEPHERDESS:

We must be strong, my love. We must be bold.
Let us descend from this high, airy place
And see ourselves how gravely lie the wounds
Upon this sad, decayed and blasted world.

FX: THE SHEPHERD AND THE SHEPHERDESS BEGIN TO DESCEND, DOWN
TOWARDS THE CITY.

SHEPHERD:

It is a conurbation of some sort.
A city that is filled with sounds of war.

FX: THEY MOVE DOWN TOWARDS A STREET WHERE A LARGE CROWD IS
CELEBRATING THE OUTBREAK OF WAR.

(WE SHOULD BE AWARE OF THE CROWD BUT NOT BE SUFFICIENTLY CLOSE
TO THEM AS TO MAKE OUT EXACTLY WHAT THEY'RE SAYING.)

SHEPHERD:

So these must be the peoples of this world.

SHEPHERDESS:

They joyful seem. Possessed by pride and zeal.
And yet I think them poor misguided things.
The taint of evil hath on them been laid.
Now hark, my noble lord. What do they say?

NOW WE HEAR WHAT THE CROWD ARE CHANTING.

CROWD:

Ein reich, ein volk, ein Führer!
Ein reich, ein volk, ein Führer!
Ein reich, ein volk, ein Führer!

SHEPHERD:

My love, we are in shadow. I canst tell
That you and I have fallen into hell.

TITLE MUSIC CRASHES IN!

SCENE 25. INT. GLOOMY DEAD-END CORRIDOR IN UNDERGROUND BASE

REPRISE FROM SCENE 23:

HINTERBERGER:

Wait. You. The Fräulein in the shadows. Step forward. Step forward, I say!

KLEIN:

I presume you're referring to me.

FX: KLEIN WALKS TOWARDS HINTERBERGER.

HINTERBERGER:

Am I dreaming? Is it really you, returned? Oh, but how glorious it is to see you again!

FX: HINTERBERGER LAYS HIS GUN UPON THE GROUND.

HINTERBERGER:

Here. Take my gun. I lay it gladly before you.

KLEIN:

Doctor?

DOCTOR:

(MOCK-INNOCENT) Klein?

KLEIN:

You need to explain exactly what's going on. Right! Now!

(CONTINUES INTO:)

DOCTOR:

What an excellent question. I only wish I knew myself.

KLEIN:

I don't believe you. You always know more than you're telling.

WILL:

The files do suggest that to be true. (BEAT) I'm Will Arrowsmith, by the way.

DOCTOR:

Hello, Mr Arrowsmith. I'm the Doctor.

WILL:

(BLUSHES) I know who you are.

DOCTOR:

(TO HINTERBERGER) And who are you, Mein Herr?

HINTERBERGER:

My name is Lukas Hinterberger. But I will not speak with you.
Only the lady.

DOCTOR:

The lady is with me.

KLEIN:

Rather presumptuous of you.

DOCTOR:

Herr Hinterberger. Perhaps you can help. We're looking for
someone. Do you know a man named Schalk?

KLEIN:

... Kurt Schalk?

HINTERBERGER:

(IRONIC LAUGH) Oh, Fraulein. I see now, you are this man's
captive. You must be.

DOCTOR:

The Fraulein is here of her own free will.

KLEIN:

Apparently.

HINTERBERGER:

Ach, is there nothing you creatures will not stoop to? (SAD)
Bringing her here, to me to get me to talk?

WILL:

I don't understand. How can he have met Dr Klein before?

KLEIN:

Good question, Mr Arrowsmith.

DOCTOR:

Quiet, both of you. (TO HINTERBERGER) Herr Hinterberger. You
don't seem surprised, to be asked about Schalk.

HINTERBERGER:

You are not the first to come looking for Kurt.

WILL:

Others have been here?

HINTERBERGER:

Many others.

KLEIN:

Who? The British? The Americans? The Russians?

HINTERBERGER:

All of them have come through here. But there have been stranger visitors also. Stranger by far.

WILL:

You mean visitors not of this earth? Extraterrestrials?

KLEIN:

Yes, thank you, Will.

HINTERBERGER:

So many impossible creatures have come scuttling and oozing through this place. But the worst of them... Oh. Do you want to hear about the worst of them?

NOBODY SAYS ANYTHING TO THIS.

WILL:

Well, *I'm* quite curious.

HINTERBERGER:

The worst of them, the worst by far... were the Struwwelpeter.

KLEIN:

So it's you who's been daubing that word all over the place? Why?

HINTERBERGER:

Because of an old story from my childhood. As a warning. And also, somehow, as an offering.

KLEIN:

Who are they, these Struwwelpeter? What did they want?

HINTERBERGER:

You had better ask your "friend". He seems to understand.

KLEIN:

I think he means you, Doctor. Now why doesn't that surprise me?

DOCTOR:

Were they all looking for Schalk, Herr Hinterberger?

HINTERBERGER:

You know that they were.

KLEIN:

(EXASPERATED) For goodness' sake. What is it about this "Schalk", Doctor? Who exactly is he?

DOCTOR:

Patience, please, Elizabeth.

KLEIN:

I have been patient [enough!]

FX: AN ELECTRONIC FANFARE BEGINS TO SOUND, ECHOING AROUND THE BASE.

WILL:

Wait. What's [that sound-?]

AN INSANELY CHEERFUL FEMALE VOICE ISSUES FROM HIDDEN SPEAKERS.

KHLECHT VOICE:

(TANNOY) Hey guys. This is a big hello from all of us here at the Khlecht Entity Inc.

KLEIN:

Some sort of recorded message...

KHLECHT VOICE:

(TANNOY) Now we're all really excited here at the Khlecht marketing and public relations department to be sharing with you the awesome news that, after our exploration of the 1945 zone of the Earth city of Düsseldorf, we've decided to explode a Stret-Zeeoni Bomb in the base where you're currently standing.

WILL:

A bomb? Why?

DOCTOR:

Quiet!

KHLECHT VOICE:

(TANNOY) Why? To keep things nice and tidy now we've left. That's just the kind of folk we are here at Khlecht. We don't just like to leave a place the way we found it. We like to leave it *better*.

KLEIN:

I've heard of them. The Khlecht Entity. I mean I've read something about them, in the UNIT casefiles.

KHLECHT VOICE:

(TANNOY) (SPEAKING HURRIEDLY NOW) Terms and conditions apply. Please see our site on the Intergalactic Meganet for further details. Khlecht take no responsibility for any accidental bipedal collateral damage. (CALMER AGAIN) Thanks for taking the time to hear this message. You have a great day now!

DOCTOR:

The Khlecht. A race of space-faring asset-strippers.

KLEIN:

But what were they doing here – in Düsseldorf, in 1945?

HINTERBERGER:

Why, they were here for the same reason as you!

FX: THE KHLECHT FANFARE SOUNDS AGAIN.

KHLECHT VOICE:

(TANNOY) Hi guys! Us again! Just a quick message to let you know that the countdown's been initiated. Detonation of the Stret-Zeeoni Bomb will take place in just about... five minutes.

HINTERBERGER:

That voice! It said there is a bomb!

WILL:

Dr Klein? You don't suppose it's a bluff of some sort...?

KLEIN:

I know you've read the casefiles too. The Khlecht are renowned across the galaxies for their no-nonsense efficiency. So no, I don't suppose they are.

HINTERBERGER:

Why are you all being so calm?!

DOCTOR:

Herr Hinterberger. Were you here when the Khlecht arrived?

HINTERBERGER:

I was. I saw them. Though they did not see me. They have many arms. Many legs. And darkness where their eyes should be.

DOCTOR:

Yes, yes. They're most disagreeable. But did you happen to notice where they planted their bomb?

HINTERBERGER:

I saw nothing. I sought refuge underground.

KLEIN:

You mean you were hiding?

FX: KHLECHT FANFARE.

KHLECHT VOICE:

Hey there. Just checking in to let you know the detonation will take place... in four minutes and thirty seconds.

WILL:

She sounds pretty sure about that. Shouldn't we just pop back to the TARDIS?

DOCTOR:

And why would you want to do that, Mr Arrowsmith?

WILL:

I thought we could escape. Get away before the explosion.
(BEAT) Sorry. Is that a totally daft suggestion?

KLEIN:

Will's not a field agent. He's more of a theorist. Aren't you, Will?

DOCTOR:

I'm not prepared to abandon Düsseldorf to the Stret-Zeeoni Bomb. I want to preserve this city – not replace it with a smoking crater.

WILL:

I thought it was probably something like that. I was just playing Devil's advocate, really.

FX: KHLECHT FANFARE.

KHLECHT VOICE:

You've got four minutes now, guys. Four minutes!

HINTERBERGER:

I think we are all going to die here.

DOCTOR:

Mr Arrowsmith?

WILL:

Hello.

DOCTOR:

Dr Klein said you've read the files on the Khlecht?

WILL:

Well, I'm familiar with the basics.

DOCTOR:

Good. Then I have complete faith in you.

WILL:

About what?

FX: THE DOCTOR TAKES OUT THE SONIC SCREWDRIVER.

DOCTOR:

You know what this is?

WILL:

Sonic screwdriver. Looks like a new model.

DOCTOR:

And have you made a thorough study of it?

WILL:

Since you mention it... I'm not sure you ever knew this but you once left one of the old models in your lab. We've been able to reverse-engineer at least some of its functions.

KLEIN:

Will!

DOCTOR:

Don't worry, Dr Klein. I've known about that project of yours for some time. In fact, I always wanted somebody like Mr Arrowsmith to understand the workings of the device.

WILL:

Why?

DOCTOR:

Catch!

FX: THE DOCTOR THROWS THE SONIC SCREWDRIVER. WILL CATCHES IT.

WILL:

What am I supposed to do with this?

DOCTOR:

Find the bomb and defuse it.

WILL:

How do I do that?

DOCTOR:

Use your initiative. You're in the field now.

FX: THE SONIC SCREWDRIVER BEGINS TO BEEP INSISTENTLY.

DOCTOR:

It's picked up a trace of Stret-Zeeoni energy. You must follow it to its source.

WILL:

Really? You honestly want me to handle this?

DOCTOR:

I should hurry, Mr Arrowsmith. If I was you.

HINTERBERGER:

You won't be able to stop it now!

WILL:

Dr Klein?

KLEIN:

(BEAT) I'm prepared to trust the Doctor's judgement.

FX: THE SOUND OF THE SCREWDRIVER GROWS MORE INSISTENT STILL. IT IS ACTING LIKE A RADIATION DETECTOR.

WILL:

It seems to want me to go... this way. Right. Well, wish me luck.

FX: WILL SPRINTS AWAY, FOLLOWING THE DIRECTIONS OF THE SONIC SCREWDRIVER.

KLEIN:

(TO THE DOCTOR) I hope you know what you're doing.

FX: KHLECHT FANFARE.

KHLECHT VOICE:

Three minutes, guys! This is your three minute warning!

DOCTOR:

(TO HINTERBERGER) Three minutes to live, Herr Hinterberger. And you've nothing left to lose. So why don't you tell us where to find Kurt Schalk?

HINTERBERGER:

I'll tell you nothing. (BEAT) But her. I think I could tell her the truth.

DOCTOR:

(ASIDE) Would you mind speaking to him, Elizabeth? Herr Hinterberger seems more... sympathetic towards you.

KLEIN:

(ASIDE) First I want to know exactly who this Kurt Schalk is and just why you're so keen to find him.

DOCTOR:

(ASIDE) Later. I promise. But right now – the clock is ticking.

KLEIN:

(ASIDE) Fine. But I really don't know why he'd want to say anything to me.

DOCTOR:

(ASIDE) Oh, I don't know. I think you underestimate your powers of persuasion.

SCENE 26. INT. RUINED STAFF CANTEEN IN UNDERGROUND BASE

WILL IS TRYING TO BEST TO DEFUSE THE NEUTRON BOMB. THE DEVICE IS SEMI-ORGANIC IN NATURE.

FX: ORGANIC SQUELCHING AS WILL RUMMAGES THROUGH THE DEVICE. HELPFUL Bleeps FROM THE SONIC SCREWDRIVER.

WILL:

Right. I'm in what seems to be an abandoned staff canteen carpeted with ash in a deserted underground bunker in Düsseldorf in May, 1945 and I'm trying to defuse a sort of weird organic alien bomb.

FX: KHLECHT FANFARE.

KHLECHT VOICE:

Head's up, guys! Just one minute to go now! One minute!

WILL:

So here's the thing. I've read enough about Khlecht technology to have some idea of how this tangle of elements should work. We captured a little of their tech in the Crookback Incursion of '84. Still, this isn't the model I'm familiar with. So I'm reduced to making an educated guess.

FX: KHLECHT FANFARE.

KHLECHT VOICE:

Forty-five seconds now! It's really hotting up!

WILL:

I can't be certain which of these two parts I should remove. Should I pull out this thing which looks a bit like a miniature kidney? (FX: DOOR OPENS QUIETLY IN B/G — DOCTOR STEPS IN, UNNOTICED) Or should I tug on this grisly sort of umbilical cord? The sonic's annoyingly noncommittal. (BEAT) I'm going to go with my gut. And I think, I'm almost certain, that it's going to be... the umbilical cord.

WILL LEANS FORWARD, ABOUT TO TUG AT THE UMBILICAL CORD.

SUDDENLY, THE DOCTOR APPEARS BEHIND HIM.

DOCTOR:

No! Not the cord. *The kidney.*

WILL:

Doctor? How long have you been standing there?

DOCTOR:

I've just arrived. Now take out the kidney.

WILL:

Yes. Yes, of course. (HE LEANS FORWARD AND REMOVES THE KIDNEY)
There. (BEAT) Did it work?

FX: KHLECHT FANFARE.

KHLECHT VOICE:

Oops! We're sorry but something seems to have gone wrong. We can't detonate the Stret-Zeeoni Bomb right now but we'll be back in touch as soon as we've figured out how to fix it. Thanks for your patience, guys!

WILL:

It's over?

DOCTOR:

A message like that is the Khlecht's way of admitting total defeat.

WILL:

I'm sorry, Doctor.

DOCTOR:

Why are you apologising, Mr Arrowsmith?

WILL:

I was going to pull the umbilical cord. If you hadn't been here we'd all be... ash by now.

DOCTOR:

I would never have let that happen. You should have more faith. Besides, you did well to narrow down your decision to only two possibilities. Very well, in fact.

WILL:

Thank you.

DOCTOR:

It will get easier. With experience. With time.

WILL:

(SLIGHTLY BEWILDERED) Right. Thanks.

DOCTOR:

And speaking of time, we're running out of it. Rather an occupational hazard, I'm afraid, if you're going to keep company with me. We should find out how Dr Klein is getting on.

WILL:

You left her alone with that madman?

DOCTOR:

She'll be quite safe. Herr Hinterberger seems to like her.

WILL:

I noticed that. I don't suppose you've any idea why?

DOCTOR:

Come on. We can find out for ourselves.

FX: THEY START TO WALK BACK TOWARDS THE OTHERS.

DOCTOR:

Incidentally, did I hear you talking to yourself earlier?

WILL:

No. I don't think so.

DOCTOR:

I think I did.

WILL:

Sometimes I like to record my thoughts.

DOCTOR:

But you weren't recording them then?

WILL:

No. No, I wasn't, as it happens. It just helps me to relax.

DOCTOR:

You're an unusual young man, Mr Arrowsmith.

WILL:

Yes. I get that a lot.

FX: THEY WALK ON.

SCENE 27. INT. GLOOMY DEAD-END CORRIDOR IN UNDERGROUND BASE

HINTERBERGER AND KLEIN ARE HAVING A RATHER AWKWARD CONVERSATION. HINTERBERGER IS SLUMPED ON THE FLOOR. KLEIN, WITH DISTASTE, IS STANDING OVER HIM.

HINTERBERGER:

I think it was one of your English writers who said that "history is a nightmare from which we are trying to awake."

KLEIN:

Irish, actually. But go on.

HINTERBERGER:

He spoke sense. That is how the world seems to me now. All this emptiness and failure and ash. Like a nightmare from which I must awaken.

KLEIN:

But it's not a nightmare is it, Herr Hinterberger? This is real. Everything your leader planned came to nothing. The empire's fallen and you're just hiding in the ruins.

HINTERBERGER:

There was a time when I did believe – and believed absolutely – in what this country could achieve. But then...

KLEIN:

I'm afraid that gullibility is no excuse.

HINTERBERGER:

Oh, but I think you understand. You too have known the sweet joy of zealotry.

KLEIN:

I most certainly have not!

HINTERBERGER:

(THOUGHTFUL) No. No, I do not believe that you have. Of course.
(HARD) I see now that you are not who I first took you to be.

KLEIN:

So who did you think I was? When we met. You laid down your gun at the sight of me.

HINTERBERGER:

I was mistaken.

KLEIN:

You were more than mistaken, Herr Hinterberger. You genuinely believed I was someone else entirely. But who?

HINTERBERGER:

(ARCH) The question is not "who?", Fraulein – rather, "how?"

FX: THE DOCTOR AND WILL ARRIVE.

DOCTOR:

Ah, Elizabeth. There you are. Did you persuade him to talk?

KLEIN:

He's told me where this Kurt Schalk is, yes.

HINTERBERGER:

He is far from here. In a place that is remote and inaccessible. Where his many enemies will never be able to find him unless he wishes them to.

DOCTOR:

I see.

HINTERBERGER:

I was Kurt's assistant. I was one of his assistants. And I am proud to say that I remain his friend.

DOCTOR:

Are you now?

HINTERBERGER:

We worked together closely for many years.

DOCTOR:

You're suddenly very confidential, Herr Hinterberger. Dr Klein must have been most persuasive. So where is Schalk?

KLEIN:

On the Greek island of Minos.

DOCTOR:

Minos?

WILL:

It is quite obscure. Just about the furthest island from the mainland. Not without significance in Greek mythology, however.
[I think –]

HINTERBERGER:

The boy is right. It is small and it is most obscure. That is why it was chosen.

DOCTOR:

I see. Well, thank you for cooperating, Herr Hinterberger. In the end. (BEAT) Dr Klein. Mr Arrowsmith. I am going to Minos. Do you intend to accompany me?

WILL:

Yes. Of course. Absolutely.

KLEIN:

Do we have a choice?

DOCTOR:

You always have a choice. Though I don't recommend staying too long in this part of the world at this moment in her history.

KLEIN:

Then let's go. And you can tell us on the journey exactly what it is that's so important about this Schalk.

DOCTOR:

Of course. Goodbye, Herr Hinterberger.

HINTERBERGER:

Take me with you. Please.

WILL:

Why would you want to come with us? You were waving a gun in our faces half an hour ago.

HINTERBERGER:

I was wrong. I see now that there are things I have to face.

KLEIN:

That has to be one of the least convincing changes of heart I've ever heard. And I've heard plenty.

HINTERBERGER:

Believe what you will, Fräulein. But you will need someone on the island, will you not? Someone who knows Kurt Schalk. Someone who can lead you to him.

WILL:

He does have a point. (BEAT) Doctor?

DOCTOR:

You may come with us, Herr Hinterberger. You may show us to Schalk. I make no promise after that.

KLEIN:

You can't be serious! You'd really let a Nazi aboard your TARDIS?

DOCTOR:

You'd be surprised. Besides, it's not for us to dispense justice.

KLEIN:

That's rich coming from you.

DOCTOR:

I also happen to believe that travel broadens the mind. This way.

FX: ALL WALK, THEIR VOICES FADING.

HINTERBERGER:

You have your vehicle nearby?

WILL:

Oh, just you wait, Herr Hinterberger. It's a vessel that travels through time and space. In fact, it's called "Time and Relative Dimensions in Space" or "TARDIS" for short. [It dematerializes with a strange, wheezing groaning sound and it often arrives just as a crisis is about to start and]

FX: FADE.

SCENE 28. EXT. BEACH ON MINOS — BY WOODEN SHACK

FX: FADE UP. THE SOUND OF THE OCEAN. THE CRIES OF SEABIRDS.

THE BEACH IS OTHERWISE DESERTED.

FX: CASTA WALKS ALONG THE BEACH AND PAUSES BY THE DOOR TO THE SHACK. SHE KNOCKS.

CASTA:

Kurt! Kurt! Are you in there?

FX: KURT SCHALK OPENS DOOR. HE DOES NOT INVITE HER IN BUT STEPS OUT ONTO THE SAND.

SCHALK:

Yes. Hello, Casta. Here I am. Could you shout my name just a little louder, please? I think there is an old woman on the other side of the island who did not quite catch every syllable.

CASTA:

We're completely on our own here. Except for the birds in the sky and the fish in the ocean.

SCHALK:

Exactly. And can we trust the birds? Can we trust the fish? They might be watchers. They might be spies.

CASTA:

Kurt? Have you been drinking?

SCHALK:

For medicinal purposes only. But listen, my darling, you have no idea about the nature of the things that are searching for me. They have a million different ways to find me.

CASTA:

I'm not your darling. And I've probably got more idea about what's looking for you than you think. You've told me about them often enough. Your monsters.

SCENE 29. INT. TARDIS – CONTROL ROOM

FX: IN FLIGHT.

HINTERBERGER AND WILL ARE ALONE IN THE CONTROL ROOM.

WILL:

So by my calculation, Mein Herr, twenty-three separate alien races came looking for your friend Kurt Schalk, not to mention sundry parties from England, Germany and the United States.

HINTERBERGER:

That is correct. I saw them all. Though none of them discovered me. Not even the little stumpy troll-like men with faces like potatoes.

WILL:

Yes, yes. We know all about them. Most of the others, too. But these Struwelpeter. They're completely unknown to us.

HINTERBERGER:

They were the worst of them. The greatest in raw power. Their memory lingers in my dreams. Somehow... I feel sure I'll see them again. (BEAT) And, Herr Arrowsmith, that you shall see them too.

SCENE 30. INT. TARDIS – STAR CHAMBER

FX: THE DOCTOR IS LOOKING OUT AT THE STARS. KLEIN WALKS INTO THE ROOM.

KLEIN:

I thought I'd find you in here. Stargazing.

DOCTOR:

I was just gathering my thoughts. How are Mr Arrowsmith and Herr Hinterberger getting along?

KLEIN:

Surprisingly well under the circumstances.

DOCTOR:

They've not touched anything on the console?

KLEIN:

Of course not. They're under strict instructions.

DOCTOR:

Good.

KLEIN:

I can't help thinking you're avoiding me, Doctor.

DOCTOR:

I'm not avoiding anybody. I'm planning my next move.

KLEIN:

You promised me an explanation. About everything that's happened in the past few hours. About who this Kurt Schalk is and why we're so desperate to find him.

DOCTOR:

(BEAT) I don't want you to think too badly of me, Klein.

KLEIN:

Why do you say that? Doctor? Doctor, what have you done?

DOCTOR:

This is not an easy thing for me to say-

FX: SUDDENLY THE TARDIS LURCHES VIOLENTLY. THE DOCTOR AND KLEIN ARE ALMOST THROWN TO THE FLOOR.

KLEIN:

What was that?

DOCTOR:

The TARDIS took an emergency evasive manoeuvre. We must have hit something in the vortex. Which shouldn't be possible since we're moving only in space and not in time. (HE RUNS TOWARDS THE DOOR). This way!

SCENE 31. EXT. BEACH ON MINOS — BY WOODEN SHACK

CASTA:

Here. I've brought you food and some water.

SCHALK:

Casta. You are my darling.

CASTA:

Come on, Kurt. Get yourself away from this awful hovel you've been hiding in and come and have something to eat. We could eat on the beach if you like. And afterwards, we could take a walk. To the village, perhaps.

SCHALK:

No. I am not yet ready to take that risk.

CASTA:

There's no risk. Not really. Not anymore. But eat. Eat and then see how you feel. People in the village... they're reasonable people.

SCHALK:

I wish you would stop trying to persuade me.

CASTA:

Oh well, if you'd rather not see me... I'll just leave your food here. You can eat it by yourself.

SCHALK:

No. Of course I should like you to stay. You are right. We shall eat together by the ocean. And afterwards... you can have my decision.

SCENE 32. INT. TARDIS – CONTROL ROOM

FX: IN FLIGHT. THE DOCTOR AND KLEIN COME RUNNING IN.

WILL:

Doctor? What was that?

HINTERBERGER:

History does not care for your ship, I think, Doctor. She toys with it like a giantess.

FX: THE DOCTOR RACES OVER TO THE CONSOLE AND BEGINS FLICKING SWITCHES AND TAKING READINGS.

DOCTOR:

That's a very colourful analogy, Herr Hinterberger. But perhaps of limited relevance at the present time.

KLEIN:

Doctor? What caused that collision?

DOCTOR:

There's a Spivelyn scout ship in orbit around this planet.

WILL:

Spivelyn? Why? What would they want?

DOCTOR:

Or "who", Mr Arrowsmith. *Who* do they want?

FX: THE TARDIS LURCHES SIDEWAYS AGAIN.

DOCTOR:

Hold on, all of you! This might be a bumpy landing!

FX: BEGINNING MATERIALISATION.

SCENE 33. EXT. BEACH ON MINOS

CASTA AND SCHALK HAVE FINISHED EATING LUNCH TOGETHER.

SCHALK:

I'm sorry if I seem distracted, Casta, my darling. Your picnic was wonderful. It is only this solitude which does not agree with me. It makes me lose my perspective.

CASTA:

Kurt. We have spoken about this before and I thought you understood – that I am not now and never have been "your darling".

SCHALK:

You were once. You could be again.

CASTA:

I think that's unlikely.

SCHALK:

Ah! It is that spirit of yours which I adore.

CASTA:

Kurt. You can't stay here forever.

SCHALK:

I know. I am merely... regathering myself.

CASTA:

So why don't you come with me to the village? The shadows have passed from Minos now. Things are once more as they used to be. Long ago.

SCHALK:

Perhaps. Yes, perhaps. I think I could surrender now... to the Americans or to the British.

CASTA:

Yes. You could. You are an important man.

SCHALK:

I am, aren't I? And, as I think you know, I can usually turn any situation to my advantage.

SCENE 34. INT. TARDIS — CONTROL ROOM

FX: THE TARDIS IS BUFFETED BY THE VORTEX AS IT COMES IN TO LAND.

GENERAL SHOUTS OF CONFUSION AND DISPLEASURE FROM THE DOCTOR, KLEIN, WILL AND HINTERBERGER.

DOCTOR, KLEIN, WILL, HINTERBERGER:
(SHOUTS AND CRIES)

DOCTOR:
Hold on! We're almost there!

SCENE 35. EXT. BEACH ON MINOS

FX: THE TARDIS MATERIALISES IN THE DISTANCE. THE SOUND SHOULD BE VERY FAINT.

SCHALK:

Did you hear that? Casta?

CASTA:

No.

SCHALK:

Somewhere close by. In the olive grove? Like something coming in to land.

CASTA:

You were right, I think, about solitude. It doesn't agree [with you.]

SCHALK:

(AS IF IN PAIN) Aaaargh!

CASTA:

Kurt! For the gods' sake. What's the matter with you?

SCHALK:

Forgive me, my darling. It was no meant as no slight upon your picnic. I was affected... by a tearing of the veil. A sundering of two entirely different modes of being.

CASTA:

Kurt, you're scaring me now. What are you talking about? What do you mean?

SCHALK:

That sound, it heralds Their arrival.

CASTA:

Whose arrival? Kurt?

SCHALK:

The creatures from beyond. They are coming for me. *They are here!*

CLOSING MUSIC CRASHES IN!

END OF PART TWO

PART THREE

PRE-TITLES:

SCENE 36. INT. A HOUSE IN BERLIN, 1940

THE SHEPHERDESS IS SITTING ALONE IN A TINY ONE-ROOM APARTMENT, WAITING FOR THE SHEPHERD TO RETURN. SHE SEEMS WEAKER THAN WHEN WE LAST MET HER AND FAR MORE UNKEMPT.

FX: FROM THE STREET OUTSIDE WE HEAR GERMAN VOICES AND THE SOUND OF JACKBOOTS ON STONE

FX: THEN, WITH A CRACKLE OF ENERGY THE SHEPHERD MATERIALISES IN THE ROOM. LIKE THE SHEPHERDESS, HE SEEMS TO HAVE DEGENERATED.

SHEPHERD:

Well met, my love.

SHEPHERDESS:

Well met, my gentle sir.
Where hast thou been? What hast thou brought about?

SHEPHERD:

I hath been abroad in this sad city
And I have seen such strange and awful sights.
The people of this place, they see us now
More clearly than before. More than they ought.
When I do walk the streets they sense me there
And start – not quite in terror or in fear
But with a kind of troubling disquiet
As though a thing from some old dream doth flick'r
Weirdly at the edges of their vision.

SHEPHERDESS:

Oh, but the sights of this benighted place
Hath filled thy soul with sadness and despair.

SHEPHERD:

All is foul and thick with death and fury.

SHEPHERDESS:

And I have felt it too, my love as I
Have here sat and heard the wretched clamour
Of war and of a world made black by sin.
Now on us too hath evil set to work,
Our hair hangs lank, our nails long and foul.
We're gods no more but half-remembered things
Beset by mould and grime and turned to flesh.
Worse still, my love, I fear our hunger grows
We soon must feed on that which now doth thrive.

SHEPHERD:

Speak not of that. I dare not think on it.

SHEPHERDESS:

Yet thou must feel it too? Thy appetite?

SHEPHERD:

Not yet. Not yet. Such measures are for when
We lose dominion o'er our base desires.
For now, my love, we never must succumb.
As I've traversed this city I have seen
A way to set this ruined world aright,
Turn back the tides of wickedness and sin
To make this world and then the universe
In some approximation of all that
We knew before – old beauty, former grace.

SHEPHERDESS:

Then thou must tell me of this scheme, my love.

SHEPHERD:

In certain of my mournful wanderings,
Have heard I of a man whom we may use
As happy vessel for our fondest hopes,
And as a focus for our grand desires.

SHEPHERDESS:

His name, my lord? What is this good man called?

SHEPHERD:

Kurt Schalk, my lady. 'Tis a simple thing
Yet with that name shall all creation ring.

TITLE MUSIC CRASHES IN!

SCENE 37. OLIVE GROVE ON MINOS

FX: TARDIS DOOR OPENS AND THE DOCTOR AND HINTERBERGER WALK OUT.

DOCTOR:

An olive grove, Herr Hinterberger. Yes, this must be the island in question?

HINTERBERGER LOOKS AROUND HIM.

HINTERBERGER:

I cannot be certain. But I think that it is so. (BEAT) Doctor?

DOCTOR:

Yes?

HINTERBERGER:

Are we safe? From the... Spivelyn ship?

DOCTOR:

They'll be long gone by now.

HINTERBERGER:

How can you be sure?

DOCTOR:

Because they saw my TARDIS. And because they will have remembered our last encounter.

HINTERBERGER:

They fled at the merest glimpse of you?

DOCTOR:

They did.

HINTERBERGER:

May I ask why?

DOCTOR:

Oh, modesty forbids.

HINTERBERGER:

The war could have been very different with that machine of yours. Did you never think to choose a side on which to fight?

DOCTOR:

I don't use my TARDIS to fight wars, Herr Hinterberger. I use it to end them.

HINTERBERGER:

So you say. Yet... how different things might have been.

DOCTOR:

Things can always have been different. (BEAT) Now – (RAISES VOICE, BACK INTO TARDIS) – once our two friends have finished their conspiratorial chat over the console – (NORMAL TONE) – we can get started. I'm really very eager to make the acquaintance of your friend Kurt Schalk.

HINTERBERGER:

No.

DOCTOR:

What?

HINTERBERGER:

I won't help. I can't.

DOCTOR:

Why not? Why have you changed your mind?

HINTERBERGER:

Because... I am confused and I am afraid.

DOCTOR:

We're all afraid, Mein Herr. The trick is not to give in to it.

HINTERBERGER:

That is easy for you to say. With your impossible machine. With your technology and power.

DOCTOR:

Oh, Lukas, you've been afraid, I think, for all your life.

HINTERBERGER:

I can't. I can't help you anymore. I'm sorry.

FX: HINTERBERGER RUNS OFF, INTO THE ISLAND, AT SOME SPEED. THE DOCTOR WATCHES HIM GO.

DOCTOR:

Wait! (BEAT, THEN, SADLY) Come back.

FX: KLEIN AND WILL EMERGE FROM THE TARDIS.

KLEIN:

Doctor?

DOCTOR:

About time.

WILL:

Where's Hinterberger off to?

DOCTOR:

I've no idea. Nor, I suspect, does he.

KLEIN:

What happened?

DOCTOR:

He just ran away.

KLEIN:

What did you say to him?

DOCTOR:

Nothing. He told me he was afraid.

KLEIN:

We have to go after him.

DOCTOR:

I'm getting too old for running. Mr Arrowsmith can go.

WILL:

Really? I'm afraid I'm not much of a sprinter.

DOCTOR:

I think you underestimate yourself.

KLEIN:

Go on then, Will! Get after him and bring him back.

WILL:

Are you sure? I mean, you've not got a motorbike in the TARDIS or anything like that?

DOCTOR:

Run.

WILL:

What if he won't come back?

DOCTOR:

Then persuade him.

KLEIN:

Will? Run!

WILL:

OK! OK! I'll give it a go.

FX: WILL RUNS IN A SLIGHTLY CLUMSY MANNER AFTER HINTERBERGER.

DOCTOR:

(SHOUTING AFTER WILL) There's a taverna by the beach! Bring Herr Hinterberger there!

KLEIN:

How do you know there's a taverna by the beach, if you've not been here before?

DOCTOR:

There's bound to be a taverna by the beach. We'll need somewhere to talk. Somewhere quiet, somewhere we won't be disturbed.

KLEIN:

Is that so? And what will we be talking about?

DOCTOR:

Kurt Schalk. And all that he means for the future of this planet.

SCENE 38. EXT. BEACH

CASTA:

Kurt? Are you all right?

SCHALK:

Forgive me, Casta, darling. A momentary lapse.

CASTA:

You're not looking after yourself, are you? Living alone out here.

SCHALK:

You might be surprised. I am nothing if not resourceful.

CASTA:

What were you talking about then, anyway? The creatures from beyond?

SCHALK:

Pay no attention. It was only... verbiage. Night-stuff. Chatter.

CASTA:

But where did this night-stuff come from?

SCHALK:

From my dreams, my darling. My strange and terrible dreams.

SCENE 39. EXT. SCRUBLAND

FX: WILL IS CHASING AFTER HINTERBERGER. BOTH MEN ARE ALREADY EXHAUSTED AND OUT OF BREATH.

WILL:

Herr Hinterberger! Lukas! Wait! There's nowhere to run! Come back!

FX: HINTERBERGER RUNS ON.

WILL:

Oh... damnation!

THE CHASE CONTINUES.

SCENE 40. EXT. DUSTY ROAD

DOCTOR AND KLEIN WALKING.

DOCTOR:

You seem disgruntled, Elizabeth.

KLEIN:

Merely impatient.

DOCTOR:

Impatient?

KLEIN:

For the truth.

DOCTOR:

That's understandable.

KLEIN:

And it's time now for the truth, Doctor. Isn't it?

FX: THEY STOP WALKING.

DOCTOR:

I first heard the name Kurt Schalk two months ago, on those interstellar communications I monitor from my TARDIS.

KLEIN:

What communications? What do you monitor?

DOCTOR:

I have numerous lines of enquiry.

KLEIN:

Be specific.

DOCTOR:

Across thousands of worlds... the wireless communications of a multitude of law enforcement organisations. The private correspondence of a plethora of governments. The memos and e-mails of Presidents, Prime Ministers, Kings. Those secret words that fly daily to and fro in the criminal underworlds of hundreds of occupied planets.

KLEIN:

Your TARDIS can do all that?

DOCTOR:

It wasn't part of her original design. But I've managed to persuade her.

KLEIN:

Good grief. And Schalk?

DOCTOR:

It was only a rumour at first. Only a whisper. But then I started to hear the name more regularly. Then over and over. Somehow Kurt Schalk of Earth in the year 1945 has become the most wanted man in the known universe.

KLEIN:

Who's searching for him?

DOCTOR:

Who isn't? Gangsters, warmongers, intergalactic powers. Dictators, barbarians, tyrannical regimes. Peacemakers, bounty-hunters, old enemies and new friends. Every spacefaring race which comes within the purview of the TARDIS' scanners is looking for Kurt Schalk.

KLEIN:

But why?

DOCTOR:

Ah, now isn't that the million-dollar question?

SCENE 41. EXT. BEACH

SCHALK:

You remember the night that we spent together, Casta? When your brothers were away? And the air was filled with song?

CASTA:

Yes. I'm only surprised you do. Please, let's go to the village.

SCHALK:

I woke that night – do you remember? – shortly before dawn. I woke screaming and afraid.

CASTA:

I'd assumed that was the wine from the night before.

SCHALK:

It was a nightmare. Such as I have suffered every night almost since the beginning of the war.

CASTA:

Every night?

SCHALK:

Every night.

CASTA:

Then you should probably eat less cheese.

SCHALK:

You mock me. But there is fear in your mockery. You know what my nightmares have done to me.

CASTA:

I suppose I have some idea.

SCHALK:

My dreams... aren't really dreams, you see.

CASTA:

No? Then what are they?

SCHALK:

Messages. Instructions. From a higher power.

SCENE 42. EXT. DUSTY ROAD

KLEIN:

There has to be a very good reason why so many people should want this... Schalk.

DOCTOR:

There must. But I don't know what it is.

KLEIN:

You're sure? You're not keeping anything back? You're told me everything you know?

DOCTOR:

Well... I have heard rumours. Tittle-tattle. Gossip.

KLEIN:

And?

DOCTOR:

I don't want to believe a word of it.

KLEIN:

Why not?

DOCTOR:

Because if even half of it is true – even a tenth – then every life-form in the universe is in the most terrible danger.

SCENE 43. EXT. BEACH

CASTA:

Poor Kurt.

SCHALK:

You don't believe me? You think I'm mad?

CASTA:

No. No, I don't. Not here. Not on Minos. Isn't this the land of the gods, after all? Where Zeus appeared to Leda as a swan and to the mother of Perseus as a torrent of gold?

SCHALK:

I love it when you tell me the old stories.

CASTA:

Thank you.

SCHALK:

So why can't you love me back? Please. At least... at least let me steal a kiss.

AND HE LEANS IN HUNGRILY FOR A KISS...

SCENE 44. EXT. DUSTY ROAD

DOCTOR AND KLEIN WALKING AGAIN.

DOCTOR:

It's very peaceful here, don't you think? The sun-baked earth... the olive groves... the sound of the sea... Hard to believe that until recently it was a distant outpost of the Reich. (BEAT) Elizabeth? You're being very quiet.

KLEIN:

I've been thinking, Doctor. About what you said. And I'm shocked.

DOCTOR:

I've told you all I can. For now.

KLEIN:

No, I'm not surprised by this... intergalactic manhunt. The Khlecht. The Spivelyn. The hundred other interested parties.

DOCTOR:

No?

KLEIN:

I'm shocked by you.

FX: THEY STOP WALKING.

DOCTOR:

Why?

KLEIN:

That you'd stoop to eavesdropping. Isn't that what it is? Really? Eavesdropping on a massive scale? Listening in... looking for trouble.

DOCTOR:

You said it yourself. We both have to know.

KLEIN:

But this is more than that. More than curiosity. This is... obsessive. And it's not how you used to operate. Why? Why now?

DOCTOR:

Because, like Herr Hinterberger, I'm afraid.

KLEIN:

Tell me.

DOCTOR:

I'm close to the end, Elizabeth. In this body, at least. And I'm afraid that whatever new man comes after me won't be strong enough to do what I do. That he won't be willing to go as far as I have gone.

KLEIN:

So you're doing everything you can now to seek out the enemy? You're looking for evil and shutting it down? While you still have the mettle to do it?

DOCTOR:

Just so.

KLEIN:

Then... I do... I think I understand.

DOCTOR:

I thought you might. Out of all of them, I thought it'd be you who understood.

KLEIN:

So that's why you came looking for me? Because I'm the perfect companion for who you've become?

DOCTOR:

(MOCK-INNOCENT) Oh no. All that was pure coincidence.

KLEIN:

Doctor...

IN THE DISTANCE WE HEAR A MAN (SCHALK) SCREAM.

SCHALK:

(SCREAMS)

DOCTOR:

Aha.

KLEIN:

Who was that?

DOCTOR:

I've no idea. Shall we find out?

FX: KLEIN AND THE DOCTOR RUN TOWARDS THE SOUND OF THE SCREAM.

SCENE 45. EXT. OLIVE GROVE

WILL HAS FINALLY CAUGHT UP WITH HINTERBERGER. BOTH ARE EXHAUSTED AND OUT OF BREATH.

WILL:

Lukas! Lukas! Give it up!

HINTERBERGER STUMBLES TO A STOP. WILL DOES THE SAME.

HINTERBERGER:

Oh, very well. I am out of condition and you... you are indefatigable, Herr Arrowsmith.

WILL:

Really? No-one's ever said that about me before.

HINTERBERGER:

No?

WILL:

You seem... a bit better now.

HINTERBERGER:

I have run the madness out of me.

WILL:

What happened? Why did you run away?

HINTERBERGER:

I suppose I felt... a tidal wave of fear. I was submerged in it. I lost all reason.

WILL:

But you seemed calm enough before.

HINTERBERGER:

I cannot say for certain. It was arriving here, I think. The journey. The sight of that box. I... I think I had seen it before and I knew it as an omen of something terrible...

WILL:

Where had you seen it before?

HINTERBERGER:

It is uncertain... confused in my mind. Have you never suffered from... bad dreams, Herr Arrowsmith?

WILL:

Doesn't everyone? Now and then?

AS WILL TALKS, IN THE DISTANCE, THE SHEPHERD AND THE SHEPHERDESS BEGIN TO APPROACH, FLOATING SLIGHTLY ABOVE THE GROUND.

HINTERBERGER:

Stop. Stop talking.

WILL:

Oh. Sorry.

HINTERBERGER:

Do you see them?

WILL:

Who?

HINTERBERGER:

Turn around.

WILL TURNS AROUND.

WILL:

Oh! Yes, I see them. (FX: FUMBLING FOR DICTAPHONE) I should make a record of this... (FX: CLICKS DICTAPHONE ON) Arrowsmith here, on Minos. I'm with Herr Hinterberger, the Nazi, and two... beings are approaching. (MORE TO HINTERBERGER) Is that a trick of the light, do you think, or are they actually floating above the ground?

HINTERBERGER:

(TERRIFIED) They have followed us here. They are coming for us!

WILL:

They do seem to be moving this way, yes. Who – what are they?

HINTERBERGER:

Struwwelpeter! Struwwelpeter! The Struwwelpeter are here!

SCENE 46. EXT. BEACH

KURT SCHALK IS LYING ON THE SAND, WHIMPERING SLIGHTLY. CASTA STANDS OVER HIM. SHE HAS JUST KICKED HIM.

SCHALK:

Please, my love. Won't you help me up?

CASTA:

You don't deserve my help.

SCHALK:

It was a temporary madness only. I shouldn't have asked for a kiss. Please, I'm in some considerable pain.

CASTA:

I don't believe I kicked you that hard.

SCHALK:

You don't know your own strength. Have some compassion.

FX: THE DOCTOR AND KLEIN ARRIVE.

DOCTOR:

Hello there! I do hope we're intruding. I'm the Doctor and this is my friend, Elizabeth Klein.

CASTA:

What do you want?

KLEIN:

We heard a scream.

CASTA:

That was him. He says I kicked him too hard.

DOCTOR:

And why would you want to do that?

CASTA:

He tried to kiss me. When I'd asked him not to.

KLEIN:

Then I'd say he's lucky not to have suffered considerably more.

DOCTOR:

Klein...

CASTA:

He says he loves me. But he has proved a disappointment.

KLEIN:

That's often the way, I've found.

SCHALK:

Please... help me up.

CASTA:

I'm Casta.

KLEIN:

Pleased to meet you, Casta.

CASTA:

And the man on the ground making a fuss about nothing is Kurt Schalk.

KLEIN:

Well, well.

DOCTOR:

Hello, Kurt. (BEAT) I've been looking for you.

SCENE 47. EXT. OLIVE GROVE

WILL AND HINTERBERGER HAVE PASSED OUT ON THE GROUND. THEY ARE ALONE.

WILL IS THE FIRST TO AWAKEN — WITH A CONVULSIVE START.

WILL:

Aah! (LOOKS AROUND) Oh. Oh. What's... (HE TURNS TO HINTERBERGER) Hinterberger... Lukas, wake up.

WILL SHAKES HINTERBERGER AWAKE.

HINTERBERGER:

What... What happened?

WILL:

We've been unconscious. Must've been out for... (HE CONSULTS HIS WATCH)... five minutes.

HINTERBERGER:

This happens sometimes in their presence. The human form is able to withstand only occasional contact with them.

WILL:

With who?

HINTERBERGER:

Do you not remember?

WILL:

Just glimpses... Flashes in my mind... Like remembering a nightmare when you wake.

HINTERBERGER:

Indeed. Just so.

WILL:

Who were they? What did they want?

HINTERBERGER:

The Struwwelpeter. And their motives are inscrutable.

WILL:

Did they speak to us? I seem to have some memory of them saying something.

HINTERBERGER:

As do I. But our minds would have wiped the memory for the sake of our sanity.

WILL:

Wiped it? Hang on a moment.

FX: WILL TAKES THE DICTAPHONE FROM HIS POCKET AND EXAMINES IT. HE SEES THAT IT HAS BEEN RECORDING AND SWITCHES IT OFF.

HINTERBERGER:

What is that?

WILL:

It's called a Dictaphone. After your time. Now, you're not going to believe this. It's quite improbable.

HINTERBERGER:

If it has to do with the Struwwelpeter then I should believe anything. They are made of some different substance to us. Improbability is their greatest ally.

WILL:

You see, if I were me, and I am, the first thing I'd do if I saw these Struwwelpeter approaching is record my impressions of them on this device. And since the tape was still running just now, I think I did.

HINTERBERGER:

But why would you have done that?

WILL:

It's a compulsion, I suppose. The point is, that if these Struwwelpeter spoke to us – well, I'd have recorded whatever it was they said.

HINTERBERGER:

We can hear them?

WILL:

We can.

HINTERBERGER:

Dare we?

WILL:

I dare.

FX: WILL REWINDS THE DICTAPHONE FOR A MINUTE OR SO, THEN HITS PLAY. WE HEAR THE RECORDING:

FROM SCENE 45:

WILL:

(ON TAPE) ~~{They do seem to be}~~ moving this way, yes. Who – what are they?

HINTERBERGER:

(ON TAPE) *Struwwelpeter! Struwwelpeter! The Struwwelpeter are here!*

THE SHEPHERD AND THE SHEPHERDESS SOUND PLAINITIVE AND DESPERATE.

SHEPHERD:

(ON TAPE) Where is the thing we seek?

SHEPHERDESS:

(ON TAPE) Thou must speak true.

SHEPHERD:

(ON TAPE) Tell us.

SHEPHERDESS:

(ON TAPE) Where is our Persuasion Machine?

WILL PAUSES THE RECORDING.

WILL:

Now, what the devil is a "Persuasion Machine"?

SCENE 48. EXT. BEACH

SCHALK IS ON HIS FEET NOW, WITH HIS HANDS IN THE AIR.

SCHALK:

You have my unconditional surrender, Doctor. Let us see if we might not work together.

DOCTOR:

I don't want your surrender.

SCHALK:

No. I have been talking with my Casta. I have decided that I am now ready to defect. Please. Take me to British High Command. In exchange for a full pardon and British citizenship I shall tell you everything I know.

DOCTOR:

I'm not from British High Command.

SCHALK:

You sound British.

CASTA:

Are you... American?

DOCTOR:

I am not of this Earth.

CASTA:

But you look human. Completely human.

KLEIN:

Don't be fooled.

SCHALK:

Then you're one... of the others?

DOCTOR:

Yes. That's right. I'm one of the others.

KLEIN:

But don't worry. We're not here to hurt you. Are we, Doctor?

DOCTOR:

No. We're here to ask you why.

CASTA:

Why?

SCHALK:

Yes. Why?

DOCTOR:

Why the best and worst of all the galaxies are trying to track you down.

SCHALK:

I see.

DOCTOR:

You don't seem surprised.

SCHALK:

I am not surprised. I know what it is they are looking for.

DOCTOR:

Yes. And what is that?

SCHALK:

They are looking for the Persuasion Machine.

KLEIN:

The what?

SCHALK:

Can you protect me? From the others?

DOCTOR:

I can take you to a place of safety. I can keep you out of sight.

SCHALK:

You give me your word? You won't throw me to the wolves?

DOCTOR:

You have my word as a gentleman.

SCHALK:

Then I will tell you everything. About the dreams. About the Persuasion Machine. About the desires of the Struwwelpeter. But I will do it over a drink. It is a long, strange story and I've grown thirsty again.

CASTA:

There is a taverna on the coast road. Shall we go there?

DOCTOR:

(ASIDE, TO KLEIN) Of course there is.

SCHALK:

(TO CASTA) Yes. Yes, very well. I think I'm ready now. Lead on, my darling.

CASTA:

(BEAT) Are you talking to me?

SCHALK:

Of course. No one else is my darling here. And you know how I want you so.

CASTA:

How many more bones would you like broken?

DOCTOR:

Ah. Please, Casta. *I'd* be very grateful if you could show us the way.

CASTA:

Fine. Follow me.

DOCTOR:

Thank you. We're most grateful.

THE FOUR OF THEM SET OFF, WALKING UP THE BEACH AND TOWARDS THE VILLAGE.

KLEIN:

I admire your restraint, Casta. I think I'd have sent him packing ages ago.

CASTA:

I have known him for less than a month. I had not meant to see him again. But then... this morning... something made me come back.

SCENE 49. EXT. OLIVE GROVE

WILL AND HINTERBERGER ARE PLAYING BACK THE RECORDING, HEARD IN SCENE 47:

SHEPHERD:

Where is the thing we seek?

SHEPHERDESS:

Thou must speak true.

(CONTINUES IN THE BACKGROUND AS WILL SPEAKS OVER IT)

SHEPHERD:

Tell us.

SHEPHERDESS:

Where is our Persuasion Machine?

WILL:

Ow.

HINTERBERGER:

What is it?

WILL:

My Dictaphone is... ow!... getting hot.

HINTERBERGER:

Drop it! Will, drop it now!

FX: WILL DROPS THE HINTERBERGER ON THE GROUND. ALMOST AT ONCE, IT BURSTS INTO FLAME AND IS CONSUMED BY FIRE.

WILL:

Gosh. An undeniable case of spontaneous combustion. (BEAT) Did you know that was going to happen?

HINTERBERGER:

I have seen similar things before.

WILL:

With the Struwwelpeter?

HINTERBERGER:

Yes.

WILL:

Any idea why?

HINTERBERGER:

Kurt had many theories. Neither he nor I have ever been religious men. And yet the Struwwelpeter... are – or rather have been – almost indistinguishable from gods. The devices and mediums of Man are too weak to hold even the slightest trace of them.

WILL:

We should tell the Doctor and Klein what's happened. Events are getting ahead of us. When I went after you he said we'd find them at the taverna. Do you know where that is?

HINTERBERGER:

I think I can find it.

WILL:

Really? That's good. But you've never been here before?

HINTERBERGER:

I've seen maps, I think.

WILL:

Are you quite recovered?

HINTERBERGER:

Completely. My madness has passed.

WILL:

Jolly glad to hear it.

HINTERBERGER:

And you are right. We need to find the Doctor and Klein, track down Kurt and get ourselves away from this island before...

WILL:

Before what?

HINTERBERGER:

Before the Struwwelpeter come for us again.

SCENE 50. EXT. OUTSIDE THE TAVERNA

FX: KLEIN AND CASTA WALK TOWARDS THE EXTERIOR OF THE TAVERNA.
THE DOCTOR AND SCHALK LAG SLIGHTLY BEHIND THEM.

KLEIN:

Is this it?

CASTA:

You don't like it?

KLEIN:

It's quite... rustic.

CASTA:

You mean ancient, run-down and dilapidated?

KLEIN:

I wouldn't put it in quite those terms.

CASTA:

This is how we like it here. We have had enough of modernity on
Minos, thank you. We prefer the old ways.

KLEIN:

Forgive me. I meant no offence.

CASTA:

And none has been taken. You are from somewhere very different,
I think.

KLEIN:

How perceptive of you.

CASTA:

Thank you. Shall we go in?

FX: SCHALK AND THE DOCTOR ARRIVE.

SCHALK:

Wait.

CASTA:

What is it now?

SCHALK:

Don't you sense it?

CASTA:

Sense what?

DOCTOR:

Herr Schalk is right.

CASTA:

He is?

DOCTOR:

His senses seem... attuned.

KLEIN:

Doctor? What is it?

DOCTOR:

Listen. (BEAT) We're standing outside a taverna just months after this island has been liberated. Shouldn't there be noise from inside? Shouldn't there be laughter? Conversation? Clinking glass and celebration? Not this... stifling silence.

(BEAT)

FX: THEN, IN THE DISTANCE, WILL AND HINTERBERGER APPROACH. WILL SHOUTS OUT A GREETING.

WILL:

(SHOUTS) Doctor! Dr Klein! Look who I bumped into!

KLEIN:

Oh, for goodness' sake. You were saying, Doctor?

SCHALK:

Lukas?

CASTA:

You know this man?

SCHALK:

Not the pale one. The one with him.

CASTA:

A friend of yours, is he? A German friend?

SCHALK:

His name is Lukas Hinterberger. He was one of my assistants. He is an honourable man.

CASTA:

Oh yes. You were all "honourable men".

FX: WILL AND HINTERBERGER ARRIVE.

WILL:

Hello everyone.

HINTERBERGER:

Hello Doctor. Hello Dr Klein.

KLEIN:

Herr Hinterberger.

HINTERBERGER:

And hello... Kurt.

SCHALK:

Hello, old friend.

WILL:

(TO CASTA) And hello to you too. I don't believe we've met. My name's Will Arrowsmith.

CASTA:

I am Casta. You are English?

WILL:

Yes.

CASTA:

Welcome to Minos.

WILL:

Thanks. It seems very nice so far.

DOCTOR:

Can I have your attention please?

EVERYONE FALLS SILENT.

DOCTOR:

That's better. Now, before Mr Arrowsmith and Herr Hinterberger arrived, we were endeavouring to listen to the silence.

WILL:

Oh. Were you?

KLEIN:

The Doctor thinks something's... out of kilter here.

DOCTOR:

It's the same silence we heard in Düsseldorf. It is the silence of the dark corners of the universe. The silence of the space between things.

CASTA:

You think too much, Doctor. The taverna is silent only because it has yet to open. Thankfully, I know the owner and there should be no trouble in persuading him to open just a little early. You are all guests on this island and I wish to show you just how hospitable we can be. Everyone, please, come with me.

FX: CASTA WALKS TO THE DOOR OF THE TAVERNA, TURNS THE HANDLE, PUSHES OPEN THE DOOR AND WALKS INSIDE.

KLEIN:

Doctor?

DOCTOR:

I... I don't... Perhaps she's right.

CASTA CALLS OUT FROM INSIDE THE TAVERNA.

CASTA:

(FROM INSIDE) Come in! Everyone! It's all fine. Christos is just opening up.

KLEIN:

Come along then everyone.

HINTERBERGER:

A drink would be most welcome.

WILL:

Doctor? Are you sure it's safe?

DOCTOR:

If there's one thing you need to know about me, Mr Arrowsmith, it's this: if I ever seem sure then I'm never as sure as I seem. Shall we go inside?

FX: THEY ALL WALK INSIDE, THE DOCTOR FIRST. CONTINUES INTO:

SCENE 51. INT. TAVERNA [CONTINUOUS]

CASTA IS WAITING FOR THEM, FLANKED BY THE SHEPHERD AND THE SHEPHERDESS.

DOCTOR:

Hello! A jug of ice-water and a box of loukoumi, pl- [ease.]
(STOPS SHORT) Ah.

SHEPHERD:

Welcome, O Doctor.

SHEPHERDESS:

Welcome, gentle Lord.

CASTA:

I'm sorry, Doctor. But this is by far the best way.

KLEIN:

Casta, I have to say I'm disappointed.

CASTA:

They arrived this morning... in pursuit, they said, of something... lost. They were so radiant. So wise. Forgive me, I had no choice but to obey.

SHEPHERD:

And welcome to you all, our noble slaves.

SHEPHERDESS:

E'en you, poor Schalk, come back to us at last.

SCHALK:

Casta? My darling?

CASTA:

It's what you deserve, Kurt. Deep down I think you know it.

DOCTOR:

(TO SHEPHERD AND SHEPHERDESS) Fascinating. What are you?

HINTERBERGER:

Struwwelpeter! Struwwelpeter!

WILL:

Yes. It certainly looks like that.

DOCTOR:

You're not of this Earth, are you? Where are you from? What do you want?

SHEPHERD:

Oh, thou doth speak the truth, sagacious thing.

SHEPHERDESS:

We have come hence from some far greater plane.

DOCTOR:

And I can see our reality doesn't agree with you.
"Just look at him! there he stands,
With his nasty hair and [hands. -]"

SHEPHERDESS:

Now hold thy tongue lest we should pluck it out.

SHEPHERD:

Yet thou speak true. In this foul universe
We have diminished been and made corrupt.

SHEPHERDESS:

Alas, but we have found that to restore
Our ruined selves on new life must we feed.

DOCTOR:

I wondered when you were going to say something like that. For
all your fine words.

SHEPHERDESS:

Sad little Schalk? Of you we still have need.
And Doctor? You intrigue us so shall live.
The rest, I fear, you will be eaten up.

SHEPHERD:

But know this, little savages. We are
Cast down, appalled, distraught by what we do.
I wish you all to know how grave we are.

SHEPHERDESS:

And yet we must survive. We must go on.
So you, poor girl, come here unto your gods.

CASTA:

Yes, my mistress. Yes, my noble lord.

KLEIN:

Casta! Casta, no!

CASTA:

I am your vassal. You are my gods. This is the proper way of
things.

SCHALK:

Casta? My darling-? Do you know these creatures-?

KLEIN:

Casta! Don't let them touch you. Casta!

FX: THE SHEPHERD AND THE SHEPHERDESS PLACE THEIR HANDS ON THE COMPLIANT CASTA, DRAINING HER OF HER LIFE ENERGY.

CASTA:

(DYING SCREAM THROUGH:)

SHEPHERD:

Yet as you die, I pray you understand.

SHEPHERDESS:

And know how grateful are we for thy life.

FX: CASTA FALLS TO THE FLOOR, DEAD.

DOCTOR:

She was your servant. She'd done everything you'd asked. You didn't have to do that.

SHEPHERD:

But there was nothing joyous in the act.

SHEPHERDESS:

No choice had we if we are to endure.

DOCTOR:

I can see it wasn't the first time. The floor is thick with dust and ashes.

KLEIN:

(SICKENED REALISATION) Just... just as it was in Düsseldorf.

DOCTOR:

How many others have there been? How many villages? How many towns?

SHEPHERD:

You have our pledge that we regret these crimes.

SHEPHERDESS:

Yet all we do is for the greater good.

DOCTOR:

And I suppose you're still hungry? You both look ravenous.

SHEPHERD:

Oh, little man, I fear thou speak the truth.

SHEPHERDESS:

So! Who of you would first give us delight
And serve yourselves to sate our appetite?

END OF PART THREE

PART FOUR

REPRISE FROM SCENE 51:

DOCTOR:

How many others have there been? How many villages? How many towns?

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You have our pledge that we regret these crimes.

SHEPHERDESS:

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And I suppose you're still hungry? You both look ravenous.

SHEPHERD:

Oh, little man, I fear thou speak the truth.

SHEPHERDESS:

*So! Who of you would first give us delight
And serve yourselves to sate our appetite?*

(SCENE CONTINUES:)

SCENE 52. INT. TAVERNA

DOCTOR:

I volunteer. But not to go on the menu.

SHEPHERDESS:

Dost thou make some plea, thou tiny creature?

WILL:

Be careful, Doctor.

HINTERBERGER:

Don't antagonise the Struwwelpeter.

DOCTOR:

Gentlemen, I know what I'm doing. (TO THE SHEPHERD AND THE SHEPHERDESS) Now, you are not of this universe, correct?

SHEPHERD:

Thou speakest truth, though this you surely know.

DOCTOR:

And you're from a universe you consider far more beautiful than this one?

SHEPHERDESS:

That too is true, thou tiny, savage man.

DOCTOR:

You consider this universe a poor reflection of your own and you wish to make it better?

SHEPHERD:

This universe? A sad and ruined thing.
All here is degradation, blood and death.

SHEPHERDESS:

A billion worlds we've seen more fair than this.

DOCTOR:

A billion? Then you're even older than I thought.

SCHALK:

Oh, they are more ancient than you can imagine.

DOCTOR:

I think you'll find I have a vivid imagination, Herr Schalk.
Besides, my point still stands. You've not seen the best of this universe. You've not even seen the best of this planet, plucky little mudball that she is.

KLEIN:

No need to patronise us, Doctor.

SHEPHERD:

You say that there is more that we might see?
Harmonious and kinder than this place?

DOCTOR:

Many, many worlds of great beauty. One in particular.

SHEPHERD:

Your words intrigue us.

SHEPHERDESS:

They do give us hope.

DOCTOR:

Good! Excellent! So why don't I show you... the most beautiful planet I know?

SHEPHERDESS:

And where is to be found this world of yours?

DOCTOR:

Not far. A couple of galaxies away, towards the constellation of Kasterborous. It's a planet called New Peerlessness. And as far as I'm concerned it's a little paradise. It certainly knocks the Eye of Orion into a cocked hat.

SHEPHERD:

But how will it appear to us who have
Such great perfection known and shepherded?

DOCTOR:

I don't know. But neither will you till you see it. I hope you'll like it enough to take a different view on all this. And once you seen what's possible on New Peerlessness, you'll be able to understand what's possible everywhere.

SHEPHERDESS:

We thank you for your words. But we must feed.

DOCTOR:

There's food aplenty on New Peerlessness. Though strictly of the vegetable kind. And the place has certain healing properties. You'll not suffer as you've suffered here.

KLEIN:

Doctor? Are you offering these creatures an amnesty? When we watched them kill poor Casta?

DOCTOR:

I'm doing what I have to do. I thought you of all people would understand that.

SCHALK:

The Struwelpeter are not renowned for their mercy.

WILL:

But people can change, Herr Schalk.

SHEPHERD:

Now we have heard your words this is our choice:
We will this blissful place of yours observe.

SHEPHERDESS:

Our minds are open. Our intentions fair.

SHEPHERD:

We wish no more to feed but find some means
To be as once we were and know new joy.

DOCTOR:

That sounds splendid. Shall we go for a stroll? My TARDIS isn't far.

KLEIN:

I'm coming with you.

DOCTOR:

No. I need you to stay and keep an eye on our scientific friends. I'll be back for you all. Mr Arrowsmith!

WILL:

Yes?

DOCTOR:

You can come with me.

WILL:

Really?

SHEPHERD:

Now, we by feeding hath both been renewed.
We'll take you to your ship. Pray take my hand.

DOCTOR:

You're very kind. Thank you.

THE DOCTOR TAKES THE SHEPHERD'S HAND.

DOCTOR:

Oh. Your skin's electric.

SHEPHERDESS:

And you! The pale boy. You must take mine.

WILL:

Really?

DOCTOR:

Do as she says, Will.

WILL TAKES THE SHEPHERDESS' HAND.

KLEIN:

Good luck, both of you. I'll see you soon.

FX: THE SHEPHERD, THE DOCTOR, THE SHEPHERDESS AND WILL
DISAPPEAR IN A CRACKLE OF ENERGY.

SCHALK:

I doubt we'll see those two alive again.

HINTERBERGER:

I fear you're right.

KLEIN:

Who are you referring to?

SCHALK:

The Doctor and the boy, of course.

KLEIN:

Really, Herr Schalk? I wouldn't be so sure.

SCENE 53. EXT. OLIVE GROVE

FX: REVERSE ENERGY CRACKLE AS THE DOCTOR, WILL, THE SHEPHERD AND THE SHEPHERDESS MATERIALISE.

DOCTOR:

And here we are, back among the olive trees.

SHEPHERDESS:

Is this your ship of time and space, o slave?

DOCTOR:

My TARDIS, yes.

SHEPHERDESS:

It is a simple thing, made for a child.

SHEPHERD:

Methinks 'twill serve us well enough today.

(BEAT)

WILL:

Doctor? What's the matter-?

DOCTOR:

Forgive me. I was distracted. I thought I saw something – a glint in the sky.

WILL:

And did you?

DOCTOR:

I must have been mistaken. We should go inside. We must hurry.

FX: THE DOCTOR OPENS THE TARDIS AND USHERS THE OTHERS INSIDE. THE TARDIS DEMATERIALISES.

SCENE 54. INT. COCKPIT OF SPIVELYN SCOUTSHIP (IN ORBIT)

FX: ALIEN TECH! THE CAPTAIN OF THE SPIVELYN CRAFT IS HUNCHED OVER THE CONTROLS, WAITING FOR ORDERS. HIS RADIO CRACKLES INTO LIFE.

ACQUISITOR PRIME:

(D) This is Acquisitor Prime of the Spivelyn Empire. Come in Bondsman Tango-Veldt.

BONDSMAN TANGO-VELDT:

You are received, oh most rapacious and unyielding Acquisitor, and you are most welcome. This is Bondsman Tango-Veldt. How may I serve you today?

ACQUISITOR PRIME:

(D) Report.

BONDSMAN TANGO-VELDT:

The Time Lord known as the Doctor has failed to detect the presence of our craft when cloaked. According to the scan engine, he has just departed the planet Earth. Destination: unknown.

ACQUISITOR PRIME:

(D) I don't care when he's going, Bondsman. What I care about is that the plans for the Persuasion Machine are now unguarded. Find them. Bring them home.

BONDSMAN TANGO-VELDT:

Yes, most belligerent and unstinting Acquisitor. I am descending now into the planet's atmosphere.

FX: SHIP DESCENDS.

ACQUISITOR PRIME:

(D) Contact me as soon as you have news. Acquisitor out.

FX: THE LINE IS CUT. THE SHIP CONTINUES TO DESCEND, GATHERING SPEED.

SCENE 55. INT. TAVERNA

SCHALK AND HINTERBERGER HAVE FOUND THE BAR. SCHALK HAS A BOTTLE AND SOME GLASSES.

SCHALK:

Now who would like a glass of this? I have no idea what it is but it smells... effective.

HINTERBERGER:

I shall join you, Kurt. It has been the kind of day when one feels you have truly earned a drink.

SCHALK:

Dr Klein? Would you like a glass?

KLEIN:

No, I most assuredly would not. Besides, aren't you upset? The girl you said you loved has just been killed in front of you.

SCHALK:

I never said I loved her. I said I wanted her. Two quite different things.

KLEIN:

You really are a piece of work. No wonder half the galaxy's out looking for you. They're probably forming an orderly queue to punch you hard on the nose.

SCHALK:

We all have different ways of grieving, Dr Klein. Please do not judge me.

KLEIN:

If I can't judge you, Schalk, who can I judge?

FX: SCHALK POURS TWO GLASSES AND PASSES ONE TO HINTERBERGER.

SCHALK:

Lukas?

FX: HINTERBERGER TAKES THE GLASS.

HINTERBERGER:

Thank you. As the English say: "bottoms up".

FX: THEY ARE ABOUT TO DRINK WHEN, OUTSIDE, WITH A GREAT ROAR OF ENGINES, THE SPIVELYN CRAFT DESCENDS, HANGING LOW OVER THE TAVERNA.

SCHALK:

Ach mein Gott. What on earth is that?

KLEIN:

Looks like the first in the queue to punch you on the nose, Schalk.

THE SPIVELYN PILOT CALLS OUT FOR SCHALK THROUGH THE SHIP'S TANNY.

BONDSMAN TANGO-VELDT:

(TANNY) Kurt Schalk of Earth? You are being addressed by Spivelyn Bondsman Tango-Veldt, Emissary of the Quenchless Spivelyn Empire. We want the Persuasion Machine. You are to give yourself up at once and yield to our tractor beam.

HINTERBERGER:

Klein? What do we do?

SCHALK:

I suppose I could give myself up. Strike a deal. Work with them. You know me. I'd find a way of coming out on top.

KLEIN:

Not while I'm here, you won't. Come on. The ship's at the front. We can leave through the back door.

SCHALK:

And then what?

KLEIN:

And then, Herr Schalk – we run!

SCENE 56. INT. TARDIS – CONTROL ROOM (STATIC)**WILL:**

(TO DICTAPHONE) So the Doctor's given me a new Dictaphone. He called it a Sonic Dictaphone, no doubt as a kind of joke, though as I pointed out to him a Dictaphone must, by its very nature be Sonic, that word being derived from the Latin root "sonus", meaning, literally, "sound". Sorry. Must be nerves. So. This is how things are. We weren't in flight for long. I stayed in the shadows and didn't speak to anyone, but the Doctor seemed to be able to keep up a conversation with those eerie creatures. We landed a short while ago on the planet New Peerlessness. The Doctor and the others are out there now. I was told, in no uncertain terms to stay put. I can see them on the scanner. And the Doctor was right. New Peerlessness is very beautiful.

SCENE 57. EXT. GREEN FIELDS OF NEW PEERLESSNESS

FX: WE ARE IN A BEAUTIFUL GREEN PASTURE. IN THE DISTANCE, ROLLING HILLS. SUNSHINE. THE DROWSY HUM OF BEES. CHEERFUL BIRDSONG. ALL IS BEAUTY AND TRANQUILLITY.

THE DOCTOR, THE SHEPHERD AND THE SHEPHERDESS ARE WALKING THROUGH THE LONG GRASS.

DOCTOR:

So. What thinkest thou of this fair m- [eadow?] (STOPS HIMSELF)
Sorry – it's catching. I mean – what do you think of this planet?

SHEPHERDESS:

You spoke some truth. This place is beauteous.

SHEPHERD:

In pastures, gentle hills and golden light
It doth in aspect seem so much like home.

DOCTOR:

I'm glad. I told you there was more to this rickety old universe than met the eye. You really mustn't judge a place by the first of its people you meet, you know.

SHEPHERDESS:

And is the planet all as it is here?
Is all as green and beautiful and sweet?

DOCTOR:

The whole planet. A beacon of what's possible even in this universe. Do you feel better now?

SHEPHERDESS:

Oh yes. And e'en our hunger hath withdrawn.
Our looks have grown more gentle than before.

DOCTOR:

Yes. You're not so "Struwwelpeter" now, are you?

SHEPHERD:

Our minds are also changed. I fear they had
So clouded grown that we did many deeds
Of which we now should greatly be ashamed.

DOCTOR:

I'm glad you're feeling better. You know, I think there's a lot we could learn from one another. I've so many questions to ask you... And there's a lot I could teach you. We could work together to make this universe better.

SHEPHERD:

In your words there's hope. I feel sure
That there is much we three might yet achieve.

DOCTOR:

I know. (DARKER) And that's why I'm so sorry about what I have
to do now.

SCENE 58. INT. TARDIS – CONTROL ROOM (STATIC)

WILL:

(TO DICTAPHONE) It seems to be going well. They're chatting away quite amicably.

FX: BEHIND WILL, THE DOCTOR EMERGES FROM THE DARKNESS.

DOCTOR:

Things are not as they appear to be, Mr Arrowsmith.

WILL:

Doctor? But you're... *out there*.

FX: THE DOCTOR WALKS OVER TO THE CONSOLE AND BEGINS FLICKING SWITCHES.

WILL:

What's happening? Doctor? What are you doing?

DOCTOR:

(GRIMLY) Dematerialising.

FX: THE ROAR OF THE TARDIS' ENGINES AS SHE DEMATERIALISES.
CROSS TO:

SCENE 59. EXT. GREEN FIELDS OF NEW PEERLESSNESS [CONTINUOUS]

FX: TARDIS DEMATERIALISATION FADES.

SHEPHERDESS:

And now the Ship of space and time hath gone!

DOCTOR:

I admit I'm surprised this has fooled you. If I'd encountered you at the height of your powers I don't imagine it would have done.

SHEPHERDESS:

Pray, Doctor, do not toy with us for sport.
We thought you ally, hope and even friend.

SHEPHERD:

Explain yourself at once. Thou must speak true.

DOCTOR:

You're too dangerous to be let loose in my universe. Your intentions might be good but you're too powerful and too strong. You will harm the creatures who live here even if you don't mean to.

SHEPHERD:

We wish to help.

SHEPHERDESS:

We want to make things right.

DOCTOR:

You killed a girl called Casta. And goodness knows how many others. You drove Schalk and Hinterberger mad. You've done more harm than good.

SHEPHERD:

There was no choice. And all these worlds will yet
Give us such gratitude and praise.

SHEPHERDESS:

Besides
What price the individual life when set
'Gainst all the moral bounty we will bring?

DOCTOR:

Your question betrays you.

SHEPHERD:

Didst we not tell thee as we travelled here
Of our Persuasion dream and all its works?

DOCTOR:

Your Persuasion Machine, like you, is too dangerous. I can't tolerate beings who put the greater good before the lives of individuals. I'm sorry, but New Peerlessness is a prison planet. It was built long ago by my people. Cocooned in impermeable force fields. It let me in because it knows me.

SHEPHERD:

So thou wouldst trap us here? And have us starve?

DOCTOR:

There's vegetation and water. But I'm afraid you won't live for long. The healing properties of this place are only temporary. You won't feel it. I've spared you that. But the corruption that's inside you has not been halted, only masked. You have only a short time left in which, I hope, you'll find some measure of peace.

SHEPHERDESS:

Thou art a most perfidious, traitorous knave.
But thou is also traitor to thyself
For thou art surely trapped here with us both.

DOCTOR:

I'm afraid not. You see, I'm not really here at all. This isn't the real me. Just a telepathic hologram. Farewell.

FX: THE DOCTOR — REVEALED NOW AS A HOLOGRAPHIC DOCTOR — BLINKS OUT OF EXISTENCE.

THE SHEPHERD AND THE SHEPHERDESS ARE LEFT ALONE. THE SHEPHERDESS SCREAMS IN UNEARTHLY RAGE.

SHEPHERDESS:

(SCREAMS IN UNEARTHLY RAGE)

SHEPHERD:

Oh, my sweet love. You seem convulsed by rage.

SHEPHERDESS:

How could I not when Eden is a cage?

SCENE 60. INT. COCKPIT OF SPIVELYN SCOUTSHIP

FX: RADIO BURSTS INTO LIFE.

ACQUISITOR PRIME:

(D) This is Acquisitor Prime of the Spivelyn Empire. Report!

BONDSMAN TANGO-VELDT:

I located the position of the human Schalk, whereupon I urged him to present himself to us. Regretfully, he did not comply. He is now in flight with certain others and I am in pursuit. They seem to be heading towards a densely wooded area.

ACQUISITOR PRIME:

(D) Track them! Bring me Kurt Schalk! Do not be polite, Bondsman. Do not merely urge Schalk's surrender. Force him to yield. We are not mewling pups but Spivelyn! Spivelyn, Lords of the Galactic Index! Spivelyn, Ravagers of the Interstellar Exchange! Spivelyn! *Spivelyn!*

BONDSMAN TANGO-VELDT:

I am doing my best, Acquisitor sir.

ACQUISITOR PRIME:

(D) So far your best has been pitifully insufficient. Find them, Bondsman. Now!

SCENE 61. EXT. WOODS OF MINOS

FX: CRACKLING UNDERGROWTH AS KLEIN, SCHALK AND HINTERBERGER RUN TO A HALT BENEATH THE TREES.

SCHALK:

(BREATHLESS) I'm sorry... we're going to have to stop.

HINTERBERGER:

(DITTO) Yes. Me also.

KLEIN:

You two are out of shape. You need to get some exercise.

HINTERBERGER:

Forgive us our lack of athleticism, Fräulein. It may have escaped your notice but we have had a busy few years.

KLEIN:

We're probably safe enough here. For a few minutes at least. The trees should mask us from the sky.

SCHALK:

Thank you, Fräulein.

KLEIN:

While you get your breath back, gentlemen, and since we may not get another chance, you can answer some questions.

HINTERBERGER:

Well. Secrecy seems irrelevant now. What do you wish to know?

KLEIN:

Tell me about those "busy years", gentlemen.

SCHALK:

You wish to know the whole story? Right from the start?

KLEIN:

Yes.

SCHALK:

I was not always as you see me now. Before the war, I was somebody quite different.

KLEIN:

Spit it out.

SCHALK:

Once I was just an ordinary clerk in an ordinary office in Berlin. I was – I can admit it – entirely unremarkable in every way. My only talent was for obscurity. I was able to lose myself with ease amongst the crowd. That, I think, is why they chose me. And that is why they sent the dreams.

KLEIN:

Tell me about those dreams, Herr Schalk.

SCHALK:

The dreams showed me many impossible things. Other worlds, realities, dimensions. For the first month I thought I must be going mad.

HINTERBERGER:

He did. He confided to me that he thought he had lost his mind.

KLEIN:

But they were sent, weren't they? The dreams were sent by those creatures? Why? What did they want?

SCHALK:

They had chosen me, Dr Klein. To carry out a mission.

KLEIN:

And what was that?

SCHALK:

To build them a Machine.

KLEIN:

The Persuasion Machine?

HINTERBERGER:

The Persuasion Machine!

KLEIN:

And what exactly was that supposed to do?

SCHALK:

The clue lies in the name, Dr Klein. It was going to be very good at... persuading people.

SCENE 62. INT. TARDIS – CONTROL ROOM (IN FLIGHT)

FX: THE DOCTOR IS AT THE CONSOLE, OPERATING THE TARDIS, DEEP IN THOUGHT.

WILL:

You tricked them? With a "telepathic hologram"?

DOCTOR:

I'm afraid so. Those poor creatures.

WILL:

I'd no idea such a thing was even possible.

DOCTOR:

It's not. Not for you. It needs a Time Lord mind.

WILL:

So they're trapped there, are they? For good?

DOCTOR:

One can never be certain. Even the gaol of the most ancient of my people may not be enough to hold them. Were they not in this weakened state it would most assuredly be insufficient. As it is, the prison needs one further fence.

FX: THE TARDIS ENGINES SHRIEK AND GROAN IN COMPLAINT.

WILL:

What are you doing? (BEAT) Doctor? (BEAT) Whatever it is... the TARDIS doesn't seem to like it.

SCENE 63. EXT. WOODS OF MINOS

KLEIN:

A machine that's capable of persuading anyone in its sphere of influence to believe in anything? Any point of view? Any belief system or ideology? I see now why you've suddenly found yourself so sought after. But what did those creatures want you to do with it?

SCHALK:

They wanted to restore their universe. To make this world into a paradise. But they knew humanity would always ruin what was perfect. This was why they needed the Machine. To turn on all of us. To make us all agree with them. They had in mind a network of such machines on Earth. And after Earth... on every inhabited planet in the universe.

KLEIN:

One point of view. One consensus. You never built it, surely?

SCHALK:

A... prototype only.

KLEIN:

And did it work?

THE TWO MEN SEEM TO HESITATE SLIGHTLY.

HINTERBERGER:

We do not know. We never tried to use it.

KLEIN:

Why not? What stopped you? With a device like that... you could have won the war.

SCHALK:

I think... we both went a little crazy, Dr Klein.

HINTERBERGER:

The technology was not meant for human brains. We abandoned our research. We fled.

SCHALK:

But I still have knowledge of the Machine. I spared Lukas from most of it. He never knew all the details. But I — I could still build the Persuasion Machine if I had to. The blueprint... it's up here. In this priceless mind of mine.

SCENE 64. INT. COCKPIT OF SPIVELYN SCOUTSHIP

BONDSMAN TANGO-VELDT:

I have located the target, Acquisitor Prime. Infrared scan reveals them to be cowering below.

ACQUISITOR PRIME:

(D) I should have expected nothing less. Now bring me Schalk.

BONDSMAN TANGO-VELDT:

I am descending, Acquisitor sir. The secrets of the Persuasion Machine will soon belong to the Spivelyn Empire.

FX: THE SHIP DESCENDS UPON THE WOOD. CROSS TO:

SCENE 65. EXT. WOOD OF MINOS [CONTINUOUS]

FX: SCOUTSHIP HOVERING OVER WOOD.

SCHALK:

Mein Gott! The spacecraft has found us!

KLEIN:

Yes, and there's nowhere left to run.

BONDSMAN TANGO-VELDT:

(TANNOY) Kurt Schalk? Present yourself to us at once. Our tractor beam is waiting.

SCHALK:

They sound like honourable men. Perhaps I could work with them...

BONDSMAN TANGO-VELDT:

(TANNOY) Failure to comply will give us no choice but to initiate combustion of your immediate surroundings.

KLEIN:

Are you sure about that?

SCHALK:

They are prepared to go to any lengths to secure their objective. I find I admire that.

KLEIN:

Oh, Doctor. Where are you?

BONDSMAN TANGO-VELDT:

(TANNOY) Schalk! This is your final warning!

SCENE 66. INT. TARDIS – CONTROL ROOM

FX: THE TARDIS IS COMPLAINING VIOLENTLY. WE HEAR A WARPED AND ANGRY VERSION OF MATERIALISATION.

WILL:

Doctor! The TARDIS!

DOCTOR:

Hold on, Mr Arrowsmith. Hold on!

FX: THE TARDIS STABILISES.

DOCTOR:

There. Good girl. I knew you wouldn't let me down.

WILL:

What you have done? Where are we?

DOCTOR:

Look at the scanner.

WILL:

Just... a star field. Where's the planet gone? Doctor?

DOCTOR:

Think.

WILL:

Have we moved far? In space or time?

DOCTOR:

In space, only a very little. In time, not at all.

WILL:

(BEAT) You haven't, have you?

DOCTOR:

I have.

WILL:

Is it even possible?

DOCTOR:

Just.

WILL:

Good Lord. You've materialised the TARDIS around the entire planet of New Peerlessness.

DOCTOR:

Well done, Mr Arrowsmith. Well done.

SCENE 67. EXT. WOOD ON MINOS

FX: SPIVELYN SHIP HOVERING.

BONDSMAN TANGO-VELDT:

(TANNOY) Schalk! You have thirty seconds to comply!

SCHALK:

I think I shall go with them.

KLEIN:

I would not advise that.

HINTERBERGER:

Kurt, there has to be another way.

BONDSMAN TANGO-VELDT:

Fifteen seconds!

SCHALK:

Don't worry, Lukas. You can be assured of this – I may leave as their prisoner but I will return at their head.

KLEIN:

Wait. Look at the ship. It's... stopped rotating. Something's wrong.

SCENE 69. INT. COCKPIT OF SPIVELYN SCOUTSHIP

ACQUISITOR PRIME:

(D) Why do you delay, Bondsman?

BONDSMAN TANGO-VELDT:

Forgive me, Acquisitor. But something is wrong with the system. The whole thing's completely frozen.

ACQUISITOR PRIME:

(D) Then get the tech boys onto it. Now!

BONDSMAN TANGO-VELDT:

No need, sir. I think I can see the problem. It's... dammit, Acquisitor... it's some sort of message from outside our network.

THEN, FROM EVERY SPEAKER ON THE SPIVELYN SHIP, WE HEAR A FAMILIAR SOUND...

FX: KHLECHT FANFARE

KHLECHT VOICE:

(D) Hey guys. A big hello to all of you onboard from everyone here at the Khlecht Entity Inc.

BONDSMAN TANGO-VELDT:

Oh no. No, no, no.

KHLECHT VOICE:

(D) We're thrilled to be able to share with you the good news that, following a successful takeover bid three point five seconds ago, this vessel and all holdings of the Spivelyn Empire are now the property of the Khlecht Entity. That includes all personnel on board.

BONDSMAN TANGO-VELDT:

Acquisitor? Is this true?

ACQUISITOR PRIME:

(D) Bondsman. It is with regret that I have to inform you that I've been persuaded to step aside. Good luck with all your future endeavours. Former Acquisitor Prime out!

BONDSMAN TANGO-VELDT:

But — what do I do now? Acquisitor!!!

KHLECHT VOICE:

(D) Bondsman! Just a quick heads up to let you know that the Khlecht's own brand of mind-controlling gas will shortly be flooding the entire ship to ensure you remain loyal to your new employers. We can't wait to start working with you. Catch you later!

FX: GAS POURS FROM THE VENTILATION SYSTEM.

BONDSMAN TANGO-VELDT:

(COUGHING) Oh! ... I knew I should have been a librarian.

FX: GAS FILLS THE COCKPIT.

SCENE 69. INT. TARDIS – CONTROL ROOM

WILL:

So where is New Peerlessness now?

DOCTOR:

I have a room in the TARDIS called The Star Chamber. It has a small galaxy inside. I've placed New Peerlessness there. Amongst the stars.

WILL:

Will the TARDIS be able to take the strain?

DOCTOR:

She'll have to.

WILL:

You're not certain-?

DOCTOR:

(SNAPS) I had no choice. (RELENTING) Would you like to see the Star Chamber for yourself? Would that set your mind at ease?

WILL:

Yes. Thank you. That would be fascinating.

DOCTOR:

Splendid. This way, Mr Arrowsmith!

THE DOCTOR WALKS AWAY AND, ALMOST RELUCTANTLY, WILL FOLLOWS.

SCENE 70. EXT. WOODS OF MINOS

FX: SHIP HOVERING ABOVE.

SCHALK:

The craft is rotating normally again.

KLEIN:

Then we've missed our only chance.

KHLECHT VOICE:

(TANNOY) Hi guys! This is the voice of the Khlecht Entity Inc, proud new owners of the Spivelyn Empire.

HINTERBERGER:

The Khlecht? What is going on?

KLEIN:

At a guess — it seems like the Khlecht have bought an entire Empire just to get at you, Herr Schalk.

SCHALK:

That doesn't flatter me particularly. I would do the same were I in their position.

KHLECHT VOICE:

(TANNOY) Hey, Kurt. You'll find us a little bit more robust in our methods than the guys from Spivelyn. If you don't give yourself up to the tractor beam of this ship immediately we'll remove you by force and wipe this island from the map. Not that we want to sound heavy about it... that's just the way we feel.

SCHALK:

I find I like the sound of this Entity even more. Do you know what I scent here?

HINTERBERGER:

Kurt?

SCHALK:

Opportunity.

KLEIN:

Schalk, think very carefully before you act. The Doctor would (not want you)-

SCHALK:

The Doctor is a fool. Goodbye, Lukas.

FX: SCHALK WALKS OUT OF THE WOOD TOWARDS THE SHIP, ARMS OUTSTRETCHED.

SCHALK:

Guten abend! Here I am! Kurt Schalk! Take me whenever you (like)

FX: ZZZIP! THE TRACTOR BEAM REMOVES SCHALK FROM THE EARTH, TAKING HIM INTO THE SHIP. THE SHIP FLIES AWAY IMMEDIATELY.

KLEIN:

And there they go. This is not good at all. We need to find the Doctor and tell him what's happened.

HINTERBERGER:

You do what you want. I'm leaving.

KLEIN:

No, you're not. You're coming back to the beach with me, where we'll wait for the TARDIS.

HINTERBERGER:

How do you intend to stop me, Klein? You have no weapon of any kind. Despite my lack of athleticism I fancy I could overpower you with ease. Do not tempt me to try.

KLEIN:

Please. Lukas. You of all people know what's in Schalk's mind. If it were to fall into the wrong hands – into any hands! – it could do immeasurable damage.

HINTERBERGER:

I no longer care. You are weak, "Elizabeth". Impotent. And you are nothing like her at all.

KLEIN:

Like who? The woman you mistook me for, in the base?

HINTERBERGER:

Goodbye... Fraulein. We will not meet again.

FX: HE TURNS AND RUNS AWAY, INTO THE WOOD.

KLEIN:

Hinterberger! Wait! Wait! (BEAT) So much for *my* field work.

FX: IT STARTS TO RAIN.

SCENE 72. INT. TARDIS – STAR CHAMBER

WILL AND THE DOCTOR ARE WATCHING THE STARS.

DOCTOR:

And there she is. New Peerlessness. Nestled amongst the stars.

WILL:

Won't these Struwwelpeter realise what's been done to them?
Won't they know they're no longer in normal space?

DOCTOR:

I doubt it. I hope they'll live out their lives in tranquil ignorance. I hope they'll find some peace.

WILL:

But if they were ever to realise. If they were ever to figure it out...

DOCTOR:

Then they'd be here. In my TARDIS. Where I could deal with them.

WILL:

Deal with them? What does that mean?

DOCTOR:

It means the situation is under control for now. At least, until I can find a more lasting solution. However – there's one small favour I have to ask of you, Will.

WILL:

Go on.

DOCTOR:

Don't tell Dr Klein about this. Oh, tell her about New Peerlessness by all means. But not about the planet's present whereabouts. You understand?

WILL:

Not really.

DOCTOR:

There's some connection between Klein, Schalk and these beings. Some link I've not yet fathomed. And until I do...

WILL:

(DOUBTFUL) If you think it best, Doctor... Mum's the word.

DOCTOR:

Good. Come along, Mr Arrowsmith. We still have work to do.

SCENE 73. EXT. TAVERNA

KLEIN, HALF-IRRITATED, HALF-DISCONSOLATE, IS SITTING OUTSIDE THE FRONT OF THE TAVERNA. IT IS STILL RAINING.

FX: THE TARDIS MATERIALISES. WILL AND THE DOCTOR STEP OUT.

WILL:

Dr Klein!

KLEIN:

Hello, Will.

DOCTOR:

(FX: CLOSING TARDIS DOOR) Rain on Minos? In the summer? I'm glad I brought my umbrella. (HE OPENS HIS UMBRELLA) But not ordinary rain, I think. Rain caused by some extraterrestrial atmospheric disturbance.

WILL:

Really?

DOCTOR:

What's been happening here, Klein? Where's Hinterberger? Where's Schalk?

KLEIN:

I think you must mean "Hello, Dr Klein. How good to see you again. What on earth has happened to make you look so miserable and bedraggled"? But it's been a long day for all of us so, on this occasion, I'll overlook the slight.

DOCTOR:

Elizabeth. Please.

KLEIN:

Hinterberger's fled. He's loose somewhere on the island. And Schalk's been taken. By what started out as a Spivelyn ship but which then seemed to become an arm of the Khlecht Entity.

DOCTOR:

The Khlecht again? And I thought I'd scared the Spivelyn away.

KLEIN:

It would seem your reputation's not all you think it is.

WILL:

The Khlecht will be looking to make a profit from Schalk, won't they? As fast as possible.

DOCTOR:

You're right. But they'll have sold him on by now. Khlecht trades happen in a fraction of a heartbeat.

KLEIN:

So Schalk could be anywhere?

DOCTOR:

And within him lies the secret of the Persuasion Machine.

KLEIN:

A Machine like that could wreak untold devastation on the universe.

DOCTOR:

We have to find him, Dr Klein.

KLEIN:

But what about the Struwwelpeter? How do we know they won't come back?

DOCTOR:

They'll not return to this place. I've put them out of reach. All that is left to show that they were ever here is dust and ashes. And the rain will soon wash those away. (DECISIVELY) Come on. (FX: OPENING TARDIS DOOR)

WILL:

Wait! — Where are we going?

DOCTOR:

(FROM INSIDE TARDIS) Quick, before the trail goes cold!

KLEIN:

We're going after answers, Will. We're going after Schalk!

FX: THEY ENTER SHIP. DOOR SLAMS. BEAT. TARDIS DEMATERIALISES.

CLOSING MUSIC.

AFTER A MOMENT'S PAUSE, WE CUT TO THE FINAL, POST-CREDITS SEQUENCE:

SCENE 74. EXT. GREEN FIELDS OF NEW PEERLESSNESS

THE SHEPHERD AND THE SHEPHERDESS ARE STROLLING THROUGH LONG GRASS.

SHEPHERD:

Then think you not that there is beauty here?
Tranquillity and silence and great peace?
And think you not that though we have been gulled
There was a certain justice in the act?
It seems most apt to end in such a place,
This bounteous cell, this iron-clad paradise.

SHEPHERDESS:

Thou speaks some truth, my noble lord, 'tis so.
And, aye, 'tis sweet to walk in such a place
With thou most tender hand in mine. And yet...

SHEPHERD:

Oh, my dear lady. Thou doth seem to me
To still be greatly troubled in thy mind.
Thy sweet blue eyes declare some hidden pain.
Pray, tell me of the sorrow in thy heart.

SHEPHERDESS:

As we have walked together, I the heav'ns
Hath watched and mapped and it doth seem to me
The order of them hath been overthrown
And by some secret art been wholly changed.
I fear we are no more where once we were,
And that this prison hath another wall.

SHEPHERD:

Now, think not of these things, my love. No more.
Our time is brief. The sands run faster now.
This finite age I wish to spend with thee
In thy dear gaze and gentle company.
So think no more of grief or sorrow, please.
These horrid speculations put away.

SHEPHERDESS:

I will my Lord. But only for today.

THEY WALK ON, THROUGH THE LONG GRASS, INTO THE DISTANCE.

THE END